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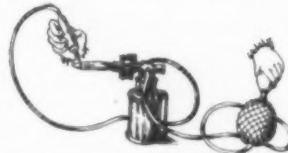
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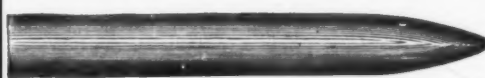
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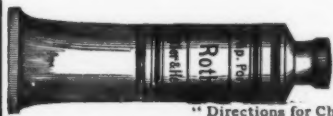
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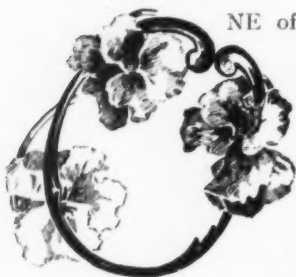


GROUP FROM "THE VESTALS." BY HECTOR LE ROUX.

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THE LONDON LETTER.

MR. MONTAGUE MARKS CRITICISES THE EXHIBITION OF THE PASTEL SOCIETY, AND CONTRASTS THE WORK OF ENGLISH AND AMERICAN ARTISTS IN THAT MEDIUM.



NE of the most delightful of the New York exhibitions used to be that of the Society of Painters in Pastel, and I do not doubt that it is so still. It is marvellous what variety and ingenuity are shown, in particular by some of the younger men, in their essays with the colored chalks, ranging from the scintillating fantasias of a Blum, with reminiscences of Venice, or of a Hassam, with sunny glimpses of a glorified Fifth Avenue, to the accomplished academic painting of a Chase. Not that Mr. Chase cannot be as crisp and sparkling as the best of them when his subject demands it—what can be better in that way than his bits of Central Park and Prospect Park, with gorgeous parterres swimming in the soft haze of an American spring, or flaming in the still air under the glare of a mid-summer sun! The study by Mr. Chase, however, I have especially in mind simply showed the back view of a nude, seated woman. But what observation! what knowledge! I see now the firm, luminous, palpitating flesh, a fine example, indeed, of what can be done with this medium in the way of actual painting.

"Painting" is the right word to use in regard to pastels as they are employed by the expert—it is painting, with the omission only of the vehicle. In the hand of the average manipulator, these friable or brittle little cylinders, as the case may be, are merely colored chalks, producing the dry, liney effects of ordinary crayon or the soft, meretricious prettiness which is the pride of the pavement artist—"screever" is his professional designation, I believe. It is under the two last-named heads one must class most of the work at the present show in Piccadilly. I suppose that it is the very crudeness of most of these uninspired performances that, by contrast, brings up pleasant memories of the brilliant use of the medium by so many clever American artists. There are over two hundred numbers in the catalogue before me, and they certainly include some charming things, but the best of these are by foreigners. There are half a dozen or more very interesting examples of J. F. Millet and L'Hermitte. Those of Millet are in his usual simple manner. Incidentally, in his drawings he seems to have found in the soft chalks a convenient means of suggesting color; of course, he never attempted to paint in pastel in the manner of to-day. The most painter-like work in the exhibition is that contributed by the accomplished Scandinavian artist, Fritz Thaulow, who handles the medium with the same wonderful facility that he does oil and water-color, without, however, imitating the technic of the one or the other. Never before have I seen in pastel such movement in a body of surging waters as in his "Storm at Dieppe," nor in placid, running water, as in the streamlet in the foreground of "Evening at the Riverside." No less masterly is the effect of fresh-fallen snow, soft and loose, in the simple little study, "After the Snowfall."

As I have intimated, there is not much by the English exhibitors that can honestly be commended, although very many of the men are favorably known for their work in oil and in water-colors. It is in landscape that they fail most conspicuously, which might seem strange if it were not for the fact that landscape is perhaps the most difficult branch of the pastel art. And yet there is no medium better suited for its expression in its more subtle, transient phases—for securing, say, the memory of a luminous mass of passing clouds, the mist rising in the valley at dawn, or the prismatic, constantly changing light among the mountains. There are at this exhibition slight landscape sketches by the score, but few which could not have been done just as well, if not better, in oil or water-colors. The unique advantages offered to the landscapist by the pastel medium for noting the evanescent effects of certain atmospheric phenomena seem to have been recognized by no one here but Mr. George Clausen, A.R.A., who has seized with masterly skill the passing glories of "A Sunset Sky" and "A Stormy Sunset." He is a true pastellist. Not for such as he is it to wait for oil to dry, or depend on the absorbing quality of blotting-paper, for there is an effect to be secured which can last, at most, but a few minutes, and the pastel process is one that will go on without interruption. With his box of ready-made tints at his side, with his fingers and the natural spatula of his thumb as the best of tools, he joyously records his impressions as a colorist, and his capacity for doing this may be said to be limited only by the measure of his technical skill.

Boundless, however, as are the resources of the clever pastellist in the presence of nature, the attempts of the novice are fatuous indeed. In oil painting and in water-colors, a little practical knowledge of the processes of glazing and scumbling will enable him, in some degree, to approximate the effects of aerial perspective, so far, at least, as it concerns the conventional divisions of the picture plane into foreground, middle distance, and distance. But how an artist, not without skill in a medium with which he is familiar, can flounder when he attempts to express himself in one to which he is a stranger, is painfully exemplified in the case of an exhibitor here whose cocks and hens appear much larger than his sheep, and of another one whose tulips might serve as shade trees for the young lady he fatuously supposes he has shown in the distance, simply because he has placed her in the background. It is no exaggeration to say that there are pavement artists in London who could give points to some of these gentlemen. At all events, the average "screever" is discreet enough to recognize that still-life subjects are safest for him.

There are artists who are interesting no matter what medium they work in. They have something to say, and they manage to say it, in spite of the medium. Thus, Mr. George H. Boughton, R.A., shows some of his characteristic female figures, and Mr. G. R. Watts, the portrait of a young lady, which one feels would have been more satisfactory rendered in oil. Mr. Walter Crane has a large decorative drawing of a draped female figure, "Drawing the Curtain"; Mr. Bernard Partridge, two capital portrait studies, in full color, of "Sir Henry Irving as Dubosc," in "The Lyons Mail," and "Mlle. Augustine Malville," a picturesque old lady darning stockings. One of the advantages of pastel in the representation of nature is the dullness of its surface. There is no glistening of paint or varnish; but, in the absence of any fixative which will not rob the work of its freshness, glass has to be used to protect it. This is unfortunate; but,

for the present, inevitable. There is no necessity, however, to turn a work in pastel into a veritable "Claude Lorraine mirror," as Mr. De la Grandara has done in "Le Thé," a full-length picture of a woman in black, the details of which it was impossible to make out because the huge sheet of plate glass would reflect nothing but the features and costumes of the visitors in the gallery.

Among the English contributions, the studies of J. M. Swan, A.R.A., of a "Jaguar" and "Ocelot and Fish," stand out in marked distinction. They remind one of Barye, and are in no way inferior to his work. It is strange that this really admirable artist—by far the best animal painter in this country—is but little known here outside of art circles.

Several Americans, besides Mr. Boughton, R.A., are represented. Mr. Abbey, R.A., New Yorkers will remember, has done some capital work in pastel, but he sends only a broad studio sketch of a yellow-haired woman in purple robes, which he calls "The Viking's Wife." Julius Rolshoven has portraits of two ladies. W. J. Hennessy also sends portraits in full color, but his chalk sketches are more to my taste. J. McClure Hamilton has some interesting studies of Welsh character, Mark Fisher several of landscape and cattle, and Henry Muhrtman half a dozen characteristic studies of the Thames and of Hampstead.

Perhaps the most original contributions of the American contingent are the London studies of Fernand Lungren, who was, if I remember aright, pioneer of that brilliant band of young men to whom I alluded in the opening paragraph of this notice. At all events, he and Mr. Blum brought to America the cult of Fortuny and Vierge, both in painting and in pen-drawing, and were the recognized apostles of it. Childe Hassam, I think, was a pupil of Mr. Lungren. It is curious to find the latter, who, Fortuny-like, once fairly revelled in sunshine, now settled in London, apparently so enamored of its fogs and mists as to care to paint nothing else. Or, perhaps, I should say that, through force of circumstances, he is unable to paint anything else. A darker, gloomier winter than we have had it is impossible to imagine. Mr. Lungren sends eight pictures, and they all show the streets either in fog or rain. We have "London Bridge, 5:30 P.M., November"; "Cab Rank—Wet Night"; "Mist and Moon, Hungerford Bridge"; "Trafalgar Square—End of a Bad Day"—as if there were any good day at this time of the year; "Noon—near the Bank, November 30th, 1899." The last was truly a record day, for it was black as night, and so Mr. Lungren has shown it, with nothing visible but the flickering yellow lamplights suspended, apparently, in mid air. Truthful as these scenes undoubtedly are, and painted with great talent, one would hardly suppose that the subjects were exactly salable ones. But the red star on the frame (which means "sold") shows that one must not jump to conclusions. There is only one London in winter, and it seems that it takes an American to paint it.

MONTAGUE MARKS.

LONDON, March, 1900.

TWENTY-FOUR underglaze steins, painted by artists of the Salmagundi Club, were sold for six hundred and fifteen dollars, at a club auction, April 13th. It was a pottery night. The steins were fresh from Mr. Charles Volkmar's kiln. Mr. Volkmar was the guest of honor. A souvenir book, ornamented with sketches and autographs of the artists at the dinner, which preceded the auction, was presented to him. The sale was for the benefit of the club's library fund.

THE COLLECTOR.



HE honorable vocation of the collector will never be that of the man who catches at a descriptive phrase, such as "egg-shell porcelain" or "blue and white," and thinks himself justified in buying anything that may be said to correspond to it. "The letter killeth" the collector in him and giveth birth to the faddist. His aim is to impose upon his acquaintance,

who usually know their man—if they know nothing of his hobby—and are not taken in a bit. Real collectors avoid him, but he is a thorn in the flesh to the respectable dealer, whose shop he ransacks, pricing every object, and informing his victim that he can get things bigger and more showy on lower Broadway at smaller prices. He hints that the works of art that he has been examining must have been purchased at some such vile place, if not in lower Broadway or in Chinatown, then in the go-downs of Shanghai or Hong Kong. The fact that work of high quality must, of necessity, be always and everywhere rare does not impress him. He does not know what quality is. Good, bad, and indifferent look alike to him.

BUT the man who begins as a mere vulgar faddist seldom, if ever, ends as one. He acquires a perverted taste, a keen scent for bad art, and, if he be rich, he will ultimately spend more money on it than a good collection would cost him. He surrounds himself with frauds, bad copies, and third-rate originals. Lest he should go unpunished in the hereafter, he is fated to make his Purgatory in this world.

IT is wonderful to see him go straight to the poorest things in a good collection. At the recent Oastler sale the lacquers, with the exception of some old Chinese pieces of cinnabar, were of ordinary quality. But the least worthy brought considerable prices. Two dealers and one collector wrestled over a "marriage set" which had absolutely no artistic merit, but for which the unhappy winner paid \$4300. It will sometime be recognized that much Japanese work of all periods is inartistic, and only technically interesting. This "princely marriage set" is not even that. On the other hand, some of the best things among the porcelains were bought up by dealers at prices which insure them large profits. The exceptionally fine blue and white pieces brought very good prices, a Khang-hsi vase, lotus decoration, twenty-four inches high, going to Mr. Altman for \$3250, the highest price ever paid for any vase of its character.

A DEALER like Vorce will keep one or two pieces of modern Canton ware to place side by side with fine old blue and white as a touchstone for the doubtful visitor. If he does not instinctively turn from the modern and cotton to the old he has not been elected from all eternity to judge of Chinese porcelains, and it will not be of much use to waste time on him. Dealers in rare books have similar tests for the petty Grangerite and the "complete setter." The latter is

known to every bookseller. In the beginning the complete setter was a scholarly and leisurely person who desired to read everything that his favorite authors had written, who enjoyed Carlyle's growls about cold coffee, and who loved to trace a joke of Charles Lamb's from the first rough sketch in a "notelet" to a friend to the finished specimen in "Elia." He usually acquired two complete sets of each author's works—one to read, or rather, to study, and the other to transmit uncut, or beautifully bound, to posterity. The good bookseller delighted to honor and to serve him. As for his successor, he is only fit to be fleeced. He makes a point of buying complete sets of authors whom he never reads, never looks into.

A PERSON of the sort was examining the Daly collection, before the sale, with a companion. He tossed about the single volumes, some of them in costly bindings, contemptuously, but when he arrived before the many-volumed sets of Dickens, Thackeray, and Browning, he drew himself up and proudly announced that he, too, had a complete set of each of these authors.

"Read them all?" asked his friend.

"Great heavens! no! I haven't had time even to glance at them."

"Something about book-collecting, I believe, in 'Aristophanes's Apology.' Should like to look it up."

"Indeed!" said the complete setter. And ignorant that the book in question was by Browning, and that but a few of the Greek dramatist's plays are extant, he added: "I must get a complete set of Aristophanes."

THE prices of the books at the Daly sale, though much less than the cost to the late owner, were decidedly better than was anticipated, and that although most of the buyers were dealers. The man who bought most of the extra-illustrated books is himself the chief purveyor to those who indulge in the expensive pastime called Grangerizing, and he was, doubtless, protecting himself. This must be borne in mind when we read of "The Records of the New York Stage," stuffed out with playbills, autographs, portraits, and prints, bringing \$6125; "Johnsoniana," consisting largely of prints and autographs, \$2250, and the "Life of Edmund Kean," similarly illustrated, \$1680. Mr. Daly's famous copy of the Douai Bible, with over 8000 prints and drawings inserted, brought only \$5560. If broken up, its contents should sell for three times that amount.

ON the other hand, the copy of the first folio edition of Shakespeare (London, 1623) brought the highest price on record, \$5400. The purchaser is Mr. James E. Ellsworth. A set of Hogarth's engravings, including several in different states, was bought by Mr. Bonaventure for \$1275. The few good or interesting pictures brought fair prices; Hogarth's portrait of the actress, Margaret Woffington, selling for \$1100. Autographs, furniture, and the like brought, in many instances, fancy prices. The total of the sale was \$197,278.

AT the Edelman sale, a nearly complete set of the late William Morris's Kelmscott editions sold for \$4300. As this was not bought as a set, but volume by volume, as issued, it could have cost the late owner only about \$750. This shows that there is sometimes profit as well as pleasure in being in the true sense a collector of books. The best of the Morris books, however, are the smallest and cheapest. These will certainly attain still higher prices than they bring now, but his big Chaucer, with its clumsy

agglomerations of border within border, absolutely killing the weak illustrations by Burne-Jones, which might have done well enough by themselves in a smaller format, is simply one of those follies into which even a man of Morris's taste and genius may be led by exclusive study of a single period.

A FEW spirited drawings in red, black, and white chalk on tinted paper by the French etcher, Paul Helleu, have been shown at Boussod Valadon's gallery. The subjects were all fashionably dressed young women playing on violin or harp, looking over sketches or resting.

IT is good news that the New York Park Commission has determined to rid the city parks of bad statues. It will be better to hear that the riddance has been effected; better still to learn that our wonderful Art Commission is to be prevented from erecting any more of the sort. Let us live in hope that all these good things will come to pass.

MRS. MARIETTA COTTON's little show of portraits at the Knoedler galleries has deservedly attracted much attention. Mrs. Cotton has the gift of seizing and rendering the character of her sitter, which is the first quality of a portraitist. Her pastels of Miss Davies and Miss Adeline Cutting have all the charm of which the medium is capable, while her portraits in oils of Dr. E. L. Godkin, of The Evening Post and Oxford University, in his gorgeous red gown, and of Dr. Holbrook Curtis in a fur-trimmed overcoat and an engaging smile, are broadly and vigorously brushed in. A special exhibition of water-colors by American artists includes pictures by George H. Smillie, Will S. Robinson, Amy Cross, and J. A. McDougall. Two of Winslow Homer's forceful water-colors of Bermudan scenery are shown; two of W. L. Palmer's fresh-fallen snow scenes; two Japanese water-colors—one of an actor, the other of a priest, both mounted as kakemonos—by Mr. Albert Herter, and two Dutch interiors by Miss Clara McChesney.

AT Chapman's gallery there is at this writing a curious Greuze, "The Boy with Burs in His Hair," enraged at the failure of his efforts to get them out. The picture belongs to a private owner, and has been about forty years in this country. A Rousseau of uncommon merit has a rectangular pool in the foreground, in shadow, with a group of poplars by it, their heads rising into the sunlight, and a sunny distance broadly brushed in, but with close attention to the drawing of the ground and the trees. Two fine examples of Diaz—one with figures, "The Lovers"—are also on exhibition.

SISLEY's "L'Inondation," which he sold for \$10, has just been sold again for \$8600.

THE late Frederic Church was one of the oldest members of the National Academy of Design, and in his day a noted landscape painter, with strong proclivities toward the panoramic way of regarding landscape. He was seldom satisfied with anything less than several ranges of snow-clad Sierras, an inland sea, or a bottomless canyon by way of a subject; but while his ambition was greater than his talent, his talent was not inconsiderable. Among his most noted pictures are "The Heart of the Andes," and views of Niagara and the Yosemite Valley.

IF there is a rising American humorist, anxiously looking around for a new field to cultivate and make his own of, let him turn



to the catalogues of art sales, particularly of those of pictures. The writers of these once useful lists are now, for the most part, enthusiastic followers of Richard Crane and Stephen Le Gallienne—we may have got the names mixed—and they seldom lose an opportunity of introducing the "purple patch," which is the badge of the decadent school. From a catalogue recently issued we glean the following:

"The horizon is a dark slate, ripped by a glare of white, against which the distant stretch of land shows a cold purple"; "Rain-swollen atmosphere, a lurid, purple red"; "A white chemise shown above a purple bodice"; "Moisture has been sucked from the earth; it lies heavy on the horizon in a bank of purple haze."

* * *

BUT this writer knows of other colors than purple. He writes of "shrill greens" and "blue rinsed clear of haze." He is not even entirely given up to color; he speaks of "the equipoise of full and empty spaces"; he deals in sentiment, and mentions as the climax of a paragraph on the sadness of evening, that it is the hour of "the last meal of the day." In reading this one is affected much as the April shower in Monet's picture, as described by our cataloguer: "Smile and tears are intermingled, and the smile prevails."

* * *

At the usual monthly exhibition at the Union League Club there were shown a number of illustrations in water-colors to Shakespeare's "As You Like It," by Will H. Low, brightly colored, realistic, and neatly executed, and about as many water-colors loaned by Mr. J. H. McFadden, of which the most remarkable were a study or reduced copy of "The Horse Fair," by Rosa Bonheur; a view of Beauvais Cathedral, by Samuel Prout; an early and not attractive "View of London from the South," by Turner, and a Copley Fielding, a very broadly rendered view of the South Downs.

* * *

HEINIGKE & BOWEN show a handsome rose window in antique glass, painted in the mediæval fashion with a group of the Nativity and figures of saints. We believe it to be the most successful example of the style as yet produced in this country, the painting being so done as to enhance the effect of the colored glass. Usually, when this sort of work is attempted, it is entrusted to a mechanic. This time, both design and painting are the work of the artist, Mr. Heinigke.

* * *

THE women and children of America who have subscribed for the equestrian statue of Washington that is to be unveiled on the Place d'Iena in Paris on July 4th are to be congratulated on the fact that their present

to the French nation is one that will do their own country credit. The sculptors, Daniel C. French and Edward C. Potter, have worked together in harmony. The main credit, of course, belongs to Mr. French, who is responsible for the figure of Washington, Mr. Potter being associated with him because of his special skill in the sculpture of animals. Washington is in the attitude of giving the command to advance, his drawn sword held up at arm's length. The head is modelled from the Houdon bust, admittedly the best source for a portrait in the round. The dimensions are colossal, twenty-two feet to the tip of the sword blade. The pedestal of Tennessee marble will add fourteen feet more to the height. The statue has been cast by the Henry-Bonnard Co., of New York.

EXHIBITIONS.

THE SOCIETY OF AMERICAN ARTISTS.

THE fact that there is to be no "Spring Academy" this year seems to have had a detrimental effect on the exhibition of the Society of American Artists. It is the poorest show that the society has made. Not that there are not many good pictures, but that there is a much larger proportion than usual of pictures that are not good.

As we hold to our policy of selecting for mention only such pictures as have some good quality or qualities in a notable degree, though what we have to say may refer mainly to their faults, our criticism cannot be taken for condemnation. Thus, when we say that Mr. John La Farge's "Kuannon," which occupies the place of honor in the large gallery, looks like a rather stupid American servant girl posing in Oriental draperies by a conventional Japanese waterfall, we do not say that the work is devoid of merit, nor, considering the paucity of good work in this exhibition, that it is unworthy of the place in which it is hung. Nevertheless, we should prefer to see there Miss Cecilia Beaux's "Portrait of a Child," a work even more clever than Mr. La Farge's, and which does not raise expectations that it does not satisfy. Mr. Louis Loeb's big machine in the same gallery, with a half-nude youthful male figure and some females in fluttering draperies on a mountain top, marks a distinct advance for the painter; but he is not yet, we hope, at the summit of his ambition. Miss Prellwitz's "At the Louvre" also shows improvement. There is a Winslow Homer, not a good example, in this gallery. The cloud of spray against which the figures and rocks are relieved is without force or momentum, and suggests the bursting of a bag of flour. Mr. C. H. Woodbury's waves and spray in the outer gallery are better in this respect, that, though less

true to the momentary look of things, they give a better impression of motion.

Mr. Curran's "Bathers" is so thinly painted as to show the grain of the canvas—by no means a pleasant texture—throughout. The branches of flowering mountain laurel in the foreground are not properly subordinated to the figures. Mr. S. Johann has a romantic maiden who appears to have got into the wrong wood, or else the wood has grown up about a maid who, so far as tone and values go, has no concern with it. His nymph kneeling by a little stream, where a providential tuft of irises serves her instead of a kilt, is much more in keeping with her surroundings. The picture has something of the tone of a bit of old tapestry. Mr. F. Peixotto's little study of a row of beggars crouching against a wall, and Mr. R. D. Gauley's small sketch, "On the Nile," of Arab boatmen with their boats moored to the bank, are among the most enjoyable things in the exhibition.

Of good portraits there are many. Miss C. T. Locke's pastel of a young woman, Mr. Borch's of a young mother and her child, Mr. R. B. Brandagee's of an old lady, are among the best. Mr. Bruce Crane's twilight effect and Mr. Bogert's coast scene are noteworthy among the landscapes. A Paris street scene, "La Communante," by J. W. Morrice, has a pleasing and truthful general tone.

At a meeting of the Fine Arts Federation on April 20th it was resolved that the bill for the creation of an art commission of the United States, proposed by the Public Art League, is an impracticable measure, which, if made a law, would have little or no effect, and that its effect, if any, would, in the judgment of the Federation, be injurious to the best interests of art in the United States.

It was decided to oppose the passage of the bill, and the secretary was instructed so to inform the officers of the Public Art League and the committees of Congress which may be considering the bill.

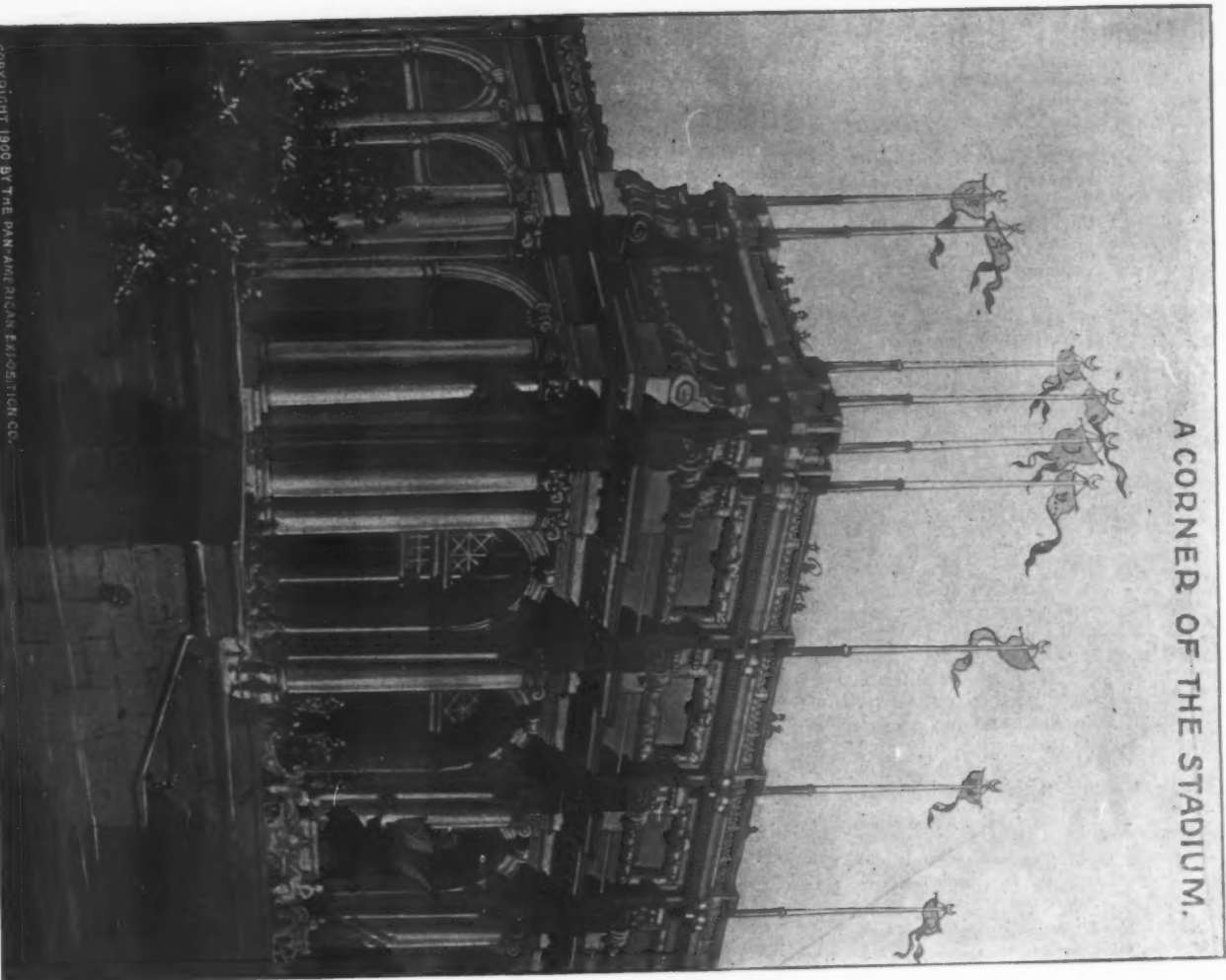
THE life-sized gold statue of Maud Adams, the plaster model of which was designed by Bessie Potter Vonnoh, has been denied admission to the American Art Section at the Paris Exposition, Commissioner Peck deciding that it was not an individual exhibit. Its owners have, however, decided to send it to Paris, and we do not doubt that they will find many persons ready to give it free accommodation for the notoriety it will bring them in exhibiting it in their shops.

THE officers who will manage the Art Students' League for the ensuing year are: President, C. Y. Turner, N.A.; Vice-Presidents, Charles D. Graves, Alice M. Simpson.

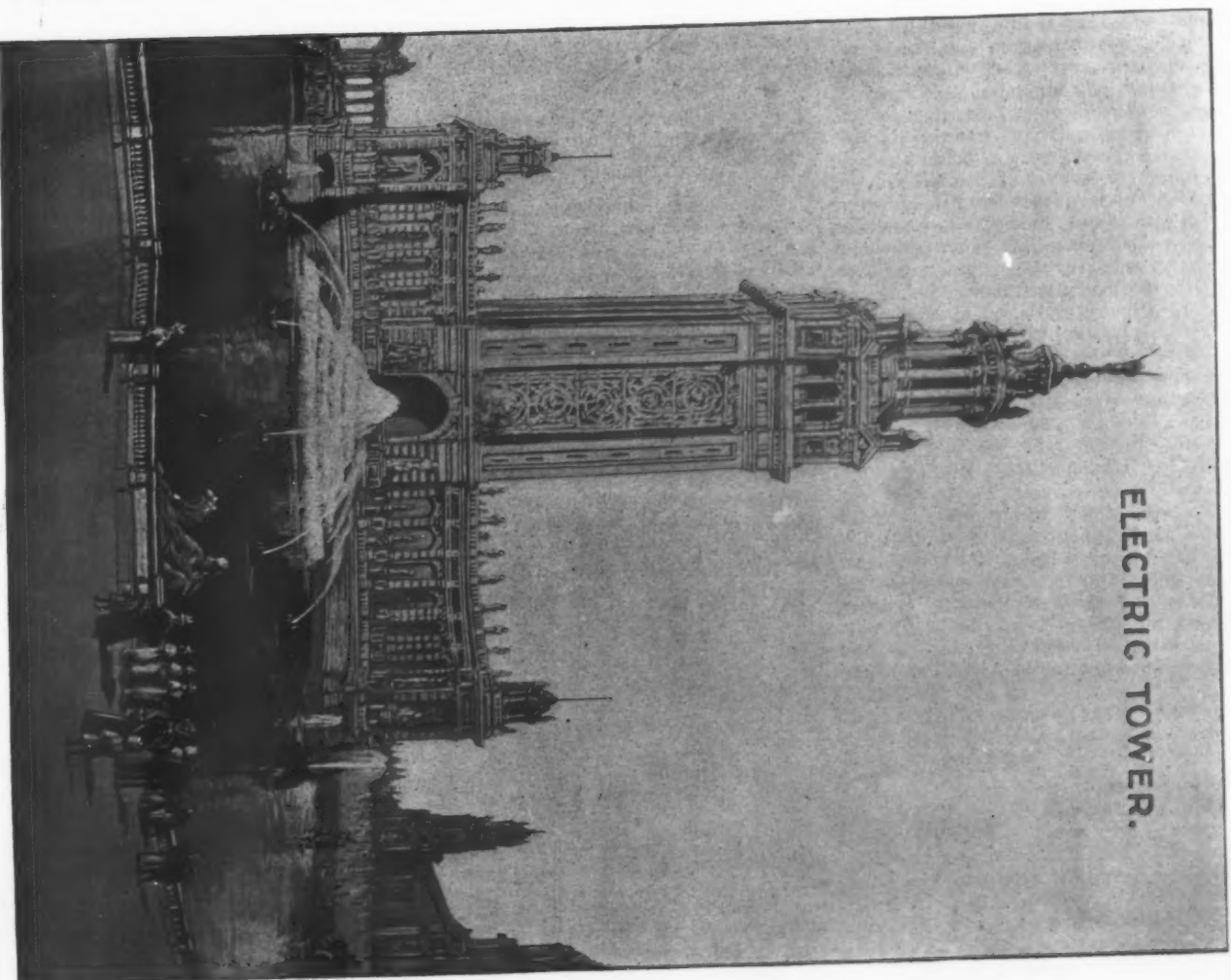


FIGURES OF THE COTILLION. FROM PEN DRAWINGS BY A. GUILLAUME.

A CORNER OF THE STADIUM.



ELECTRIC TOWER.



TWO OF THE BUILDINGS FOR THE PAN-AMERICAN EXPOSITION, BUFFALO.

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THE NOTE-BOOK.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



Is there a glut of old masters in this market?

We asked the question in our last number, and we are answered from several quarters that there is a glut of old masters—of a certain sort, which affects unfavorably the sale of good and genuine examples. The country is flooded with counterfeits. We printed last month an article on their manufacture, based on information derived from a thoroughly reliable source. It remains to be said how the trade in this class of goods is carried on here. They are imported openly, their lack of authenticity being admitted, as their owners do not care to pay duty on a high valuation. They are seldom shown in New York, but are at once sent on their travels through the interior. They are sold "with a cloud over them"—that is, without guarantee, and for a figure which would be low if they were genuine, but is decidedly high they being what they are. The purchaser is flattered with the notion that he is himself a competent judge, and that he is obtaining a bargain; and when he discovers that he has been cheated, he has no redress. Did he not buy without guarantee and at a price for which he knew that an undoubted masterpiece could not be obtained?

Some of the cleverest rascals in the business, who keep always on hand a few genuine pictures to give color to their collection, have now grown so bold as to deal in false modern paintings and set up shop in New York. They still keep to their accustomed methods. They spend their mornings visiting the Waldorf-Astoria, the Holland House, and other first-class hotels. If one of their more willing victims is in town, they get him to introduce them to others—for a consideration. The man who has knowingly walked into a trap is usually willing to lead others into it. But sometimes the fraudulent dealer finds himself mistaken.

Not long ago, a dealer, on whom we keep an eye, was asked to call upon a gentleman, a Philadelphian, whom he had swindled to the tune of \$4700, obtained for a false De Neuville. He knew that the fraud had been discovered; but he believed that he could smooth the matter over, and perhaps persuade his man to lead other innocents to the block. But the gentleman was indignant and inexorable. He would hear of nothing but the return of his money. This the dealer, for his part, would not listen to. After a good deal of argument, as the purchaser, growing warmer, began to utter threats: "You can do nothing, my dear sir," he was told. "Yes; your picture is a fake; keep it. Good-day to you."

The same rascal still more recently called on a respectable dealer of our acquaintance. "I have," said he, "a fine large Diaz. Mrs. B., one of your customers, has been looking at it. She is much attracted by it, but doubtful. A word from you will decide her. Come along to my place and see the picture."

As the second dealer knew that No. 1 occasionally had genuine paintings, he went

with him. On the way No. 1 told him that he expected to get \$12,500 for his Diaz; \$10,000 would pay him; No. 2 could have the odd \$2500 after the sale.

On entering the rascal's den, No. 2 looked about him and saw, prominently displayed, a large, not badly executed, copy of an important picture by Diaz.

"Is this the Diaz?" he asked.

"That's the Diaz. Easily worth more than I ask for it, isn't it?"

"Easily worth \$100 in London; but knowing you, as I do, I don't believe you paid it."

"Well, what will you tell Mrs. B.?"

queried No. 1, quite unabashed.

"I'll tell her it is worth \$150, with the frame," said the other, and departed.

The sale was not effected.

An over-officious official of New Jersey is out with a remarkable proposition concerning the Palisades. He desires to preserve the face of the cliff, which is not, in any case, available for building sites. But he would have the factories which now find convenient lodgment in the swamps behind the ridge encouraged to move on to the narrow slope between the Palisades and the Hudson River. His object, he claims, is to swell the public school fund of his State; but New Jersey can obtain all the money needed for that purpose in other and less reprehensible ways. We believe the truth to be that this particular New Jersey man is so much in love with the tall and slender factory chimney and its gracefully curling plume of smoke, that he would like to see it endlessly repeated in all manner of situations. The cliffs of Edinburgh, says he, and those of Quebec, are none the worse for the buildings huddled about them and the smoke that arises from their chimneys. Now, as for the Scotch capital, it would be Auld Reekie no longer if the smoke were to be banished; and Quebec's citadel rock may be all the more picturesque for the grimy streets at its base, but what has that to do with the Palisades? Pandemonium may also be picturesque, but we do not want to be constantly confronted by it.

There is in Bronx Park, in this city, a building that, some time ago, really added to the attractiveness of the place. We refer to the old snuff-mill as it was while its water-wheel was still intact. The wheel has now disappeared, however—gone, we dare say, to furnish firewood for the undeserving poor of the neighborhood. Yet there are policemen in Bronx Park, and they are very much in evidence.

Smoke has its æsthetic uses, we admit. In London, it quickly reduces all out-of-doors discords to one tone of gray. Certain good people who trouble themselves about the future appearance of the Dewey Arch seem to regret that we cannot reckon upon the ameliorating influence of smoke. The arch in marble will not accord, they fear, with the groups of statuary in bronze. But there are no grounds for this terror. It is quite possible to give bronze various patines, any one of which will accord very well with marble, even while both marble and bronze are new. And there is another possibility—to which we will return in a moment.

We are in receipt of a longish communication from Mr. C. H. Niehaus, who, as our readers are aware, is a sculptor of excellent standing. It concerns the proposed monument to Lafayette in Paris. Mr. Niehaus contends that some better man than Mr. Bartlett might be found to make this statue, and he intimates that the committee

of experts, artists "who, through merit, good fortune, or otherwise, have obtained preponderating influence and are alluded to as the foremost American so and so," have had nothing to do with the selection. With this matter we do not care to meddle. It is a very pretty quarrel as it stands.

But there is another point made by Mr. Niehaus. Some \$100,000 has been secured for the Lafayette monument. The best authorities say that that is at least \$50,000 more than is needed. But the commission reckons on getting together still another \$50,000 by the sale of Lafayette dollars. Mr. Niehaus very pertinently asks, What is to be done with this huge sum? The only reply that has been made is that it may be thrown as gold and silver into the bronze, and that the statue may be cast in one piece by the *cire perdue* process. But this would be a sinful waste of money. A proportion of precious metal in the bronze does not add to the beauty of a small statuette; but the effect would be almost entirely lost in the case of a large statue to be seen from a corresponding distance and to be subject to the influence of the weather. As for the casting in one piece, technical opinion is against it, excepting, again, for small figures. It is plain that the commission, whoever produces the statue, and whether the work is thrown open again to competition or not, will have a big surplus on its hands. Now we come to our possibility. Let the surplus be turned over to the Dewey Arch Fund, and let it be used, if not otherwise needed, to gild the groups which are to decorate that monument.

Prompted thereto by our frontispiece of last month after Rossetti's "Le Joli Cœur," a correspondent writes to ask why it is that no paintings by the recognized masters of the modern English school—Rossetti, Burne-Jones, and others of like fame—ever get to this country. As a matter of fact, there are a few good pictures by Rossetti here, and one or two by Burne-Jones, but the few dealers who bring over modern English pictures are shy of them. Why, we do not know, unless it be that the dealers can make a greater profit out of work that is to be obtained for a song in London. If our correspondent, who seems to have something in reserve, knows of any other reason, will he please come forward with it? Here is his epistle, from which we omit the names of the persons referred to:

To the Editor of The Art Amateur.
 DEAR SIR: Some days ago, happening to be in your city, and having time to spare, I visited several of the art stores along Fifth Avenue. Your engraving of Rossetti's "Joli Cœur" filled me with a desire to see something of his work; or, if that were not possible, then of some other notable painter of the modern English school. I was told I should find some at —'s. I went there, and found a few passable American pictures and some English, which would not let me pass—they were so bad. These last bore the names of — and — and others of whom I had never heard. Why is it that good modern English paintings do not come here? There are many—for I have seen them—in England. I think I know, but I should like to have your opinion.

We have answered according to the best of our knowledge and belief. But we confess the mystery is great. We are open to enlightenment from any quarter.

From a letter received from an old subscriber living in the Orange Free State, South Africa, we make the following extract: "The Art Amateur is the only magazine that has reached here since October 11th, and is more than ever doubly welcome." We are pleased to learn that The Art Amateur has helped to lighten the gloom pervading the dark continent.

FIGURES AND EMBLEMS ON CHINESE PORCELAINS.



DOUBLE GOURD-SHAPED BOTTLE.

"THOSE little, lawless, azure-tinted grotesques that, under the notion of men and women, float about uncircumscribed by any element in that world before perspective, a china teacup"—what they might have to say of themselves and of their universe, strictly of two dimensions, may be left to some curious mathematician to inquire. But it is allowable to ask what they may have meant to their creators, what definite ideas they were intended to convey to beings like ourselves. Few who have ever owned a piece of blue and white, or of *famille rose*, or *famille verte*, but must have often puzzled over the sense of these decorations; and the books—those costly books, with plates in colors that so wofully misrepresent those of the originals—afford no answer, or only a confused and unsatisfactory one.

Lecturing on the congenial subject of snuff-bottles before the Sette of Odd Volumes—a London society devoted to the cultivation of gimcrackery in all its branches—the "Artsman" of the club has endeavored to show (taking a hint from M. Palæologue, who had written on the subject before him) how that the Chinese artist has made the most refractory materials—substances such as agate and chalcedony—expressive. Jade, indeed, the most difficult material to work, being hard enough to scratch quartz and as tough as wrought iron, is for him the matter of most price; and that because its firm though unctuous feel, its fine and compact texture, its extreme durability, its mysterious lustre, its vague translucency, its varied hues of sea-water green suggest of themselves certain spiritual meanings. Now, porcelain, it appears, was invented on purpose to imitate jade and to bring all these expressive qualities more completely under the control of the artist. Hence we may take it that what Confucius says of jade applies equally to porcelain—that its soft brilliancy symbolizes the splendor of civilization, its durability the solid acquirements of science, its fine but not trenchant edges the quality of justice which divides and distinguishes without wounding. Thus, the Chinaman makes of the very matter of his art a bond between the senses and the imagination; and, knowing this and that a sentiment may be embodied in a purely material product, we no longer wonder how paste and glaze and color are sometimes more to him than form.



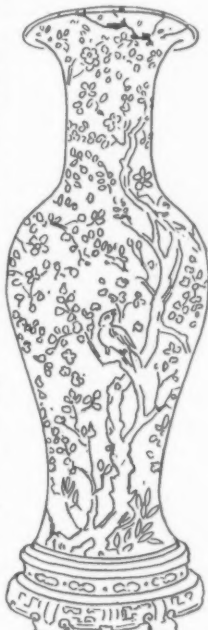
LOTUS DESIGN. CONVENTIONAL TREATMENT.

But when, in addition to the white and celadon glazes which gave their porcelain the color and appearance of jade, the Chinese began (somewhere toward the end of our tenth century, according to the *Annals of King-te-Chin**) to apply to porcelain the

* The principal seat of the porcelain industry from A.D. 1005 to 1862, when it was destroyed by the Tai-ping rebels.

enamels which they had already for ages used on their coarser pottery, the direct representation of natural forms was added to the suggestiveness of the material. On the older wares, figures, animals, and plants had been roughly modelled in relief, or incised in the wet clay, and colored as rudely with blue, black, yellow, and purple. The finer porcelain called for a freer and more artistic treatment, and by the time of the Ming dynasty (1368-1643), porcelain had become to the Chinese artist—such as he was—what marble was to the ancient Greek and fresco to the Italian of the Renaissance, the choicest vehicle for artistic expression. It now came to be pictured with everything that could give pleasure or communicate interest, scenes from history or from the poets, illustrations of Buddhist or of Taoist legends, ceremonies, glimpses of private life and of the amusements of the people, pictures of birds, beasts, insects, and flowers, and a wonderful assemblage of symbols and emblems which were a sort of shorthand for all these. In the best periods the drawing is spirited and fairly correct, and students will yet point to the large and careless manner of the Ming draughtsmen, the precision of the decorators of Khang-hi, and the delicate and clever touch of those of the reign of Young-tching as better indices of age than date-marks or coloration.

It seems to be a respect for verisimilitude that has determined the Chinese not to admit perspective in their drawings. A firm and unyielding surface should not be made to appear to possess depth and distance, so the Emperor Kang-he told the Jesuit Father Gherardini. It may be for a similar reason that they will not admit the appearance of a shadow where there is no projection. And the practice of our latest school of mural painters, in whose pictures it is always after sunset, may be based on the same reluctance to carry representation to the verge of illusion. But is not this absence of shadow also symbolic? It is only the bright side of life that is represented on Chinese porcelains. John Chinaman's existence as depicted by himself on these fragile monuments appears to be all play and no work. There are pleasure pavilions where emperors come to see pretty ladies boating among lotus blooms, wedding processions proceeding from house to house, with tom-toms and banners, feasts and sacrifices, jousts and tournaments. Scholars are inditing poetry or playing chess; lovers are strolling by moonlight. Or, voyaging up the Yangtse or the Hwang River, in a boat of coral or of curled lotus-leaf, a fairy princess goes to pay her respects to the Queen of the Genii on her birthday. Between rocks of cobalt blue, the round, red sun sinks to rest behind the mountains of the Western Paradise; and Hang-tseang-tse plays his flute, and the stork of longevity and the bats of happiness accompany the pair on their journey. Pieces so decorated were intended to serve for birthday presents, and the picture conveyed



"BLACK HAWTHORN," REALLY PLUM BLOSSOM.

the donor's wish that the friend to whom he sent it might enjoy many returns of the day.

The emblems which are often the main decoration of a piece stand for the ideals of the race. The images are many, the meanings few. Most hint at a long life and the honors due to age; many seem to promise the blessings of peace and harmony and a life of lettered ease in some quiet retreat among the hills or by the sea. Of the eight in common use, the crystal ball, or "pearl," with which Buddhist lions play, or which the native dragon holds in his mouth, signifies the life, supposed, as in many ancient creeds, to be lodged in something separate from the body, usually something precious and not easily come at; the quadrangular sounding-stone of jade stands for harmony, or, if double, for the two opposing principles with which to produce it—the yang and yin; the two rhinoceros horns guarantee the drinker against poison and disease; the copper cash or the rice bale stands for riches; the magic mirror reflects evil influences from the wearer; the package of books is feared and hated by illiterate fiends; and the leaf is that of the tree of life which grows in the gardens of the moon, and which the sacred hare, who lives there, is sometimes seen pounding in a mortar to prepare the elixer of immortality.

If the owner or the maker of the piece was a Buddhist, it may sport the wheel of the law, or a relic jar, or the pilgrim's conch, or the lotus which signifies purity, or the comrade fishes, or the convent bell, or the honorary umbrella; if a Taoist, it may show the hermit's fly-flap with which he brushes away the insects that would disturb his meditations, or the mystic gourd from which a vapor arises, symbol of the soul in ecstasy, or some other attribute of the eight immortals. The literary man is known by sketches of his writing materials, brush, ink-stone, water-jar, and scroll; the mandarin by his branch of coral and peacock's feathers.

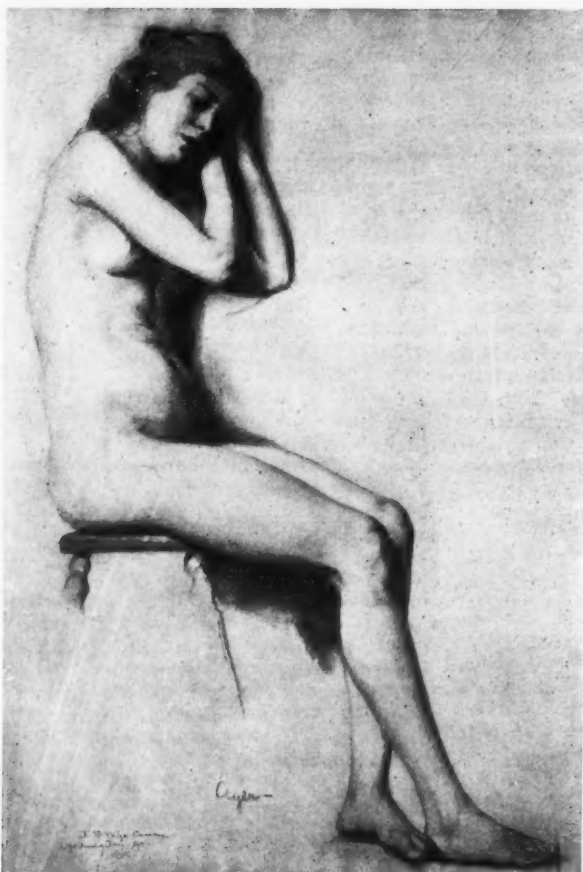
From the multiplicity of emblems which signify long life, it appears to be the chief desire of the Chinese. The fungus, the shape of which is sometimes very like that given to clouds, stands for a renewal of life, it having been observed that the plant, though apparently dry and dead, will revive with the least moisture. As supposedly long-lived creatures, the stork, the deer, the tortoise, the peach and the pine tree have this significance. The bat means happiness, because he flies about of autumn evenings, when the granaries are full and the hard work of the year is over. The red



LOTUS DESIGN. NATURALISTIC TREATMENT.



ARCHAIC DECORATION IN IMITATION OF BRONZE.



A YOUNG GIRL. DRAWING FROM THE NUDE. BY MARY T. AYER, PUPIL OF THE ERIC PAPE SCHOOL.

cord or fillet which is attached to most of these tokens represents their magic influence stretching out to join itself to the owner's person. Alone, it is the sign of matrimonial union. Kieh Lin, the Old Man in the Moon, binds with it the infants destined in after life to meet in wedlock. Mr. Chambers has made an effective use of this ancient superstition in his fantastic Chinese-American story, "The Maker of Moons."

From this, it will be seen that the Chinaman's notions of what contributes to human felicity are not so very different from our own. Ease, abundance, health, domestic harmony, and, above all, a long life in which to enjoy them, are the chief blessings. The Japanese, who give everything a more or less comical turn, have loaded all the emblems on their ship of Good Fortune, which, with a jolly crew of the Seven Household Gods, or sometimes without guidance, is represented as coming into port in the steam that rises from an old bachelor's tea-kettle. But on Chinese porcelains, though the Chinaman is fond of his joke, we rarely find anything intentionally comic. Their pictures and emblems are intended to suggest something beautiful or pleasing or elevating; but, for all that, they excite our risibilities by their quaintness, they are seldom intended to provoke a laugh.

THE Art Amateur takes a deep interest in every movement looking to the development of the artistic crafts. It regards it as a hopeful sign that such movements are multiplying all over the country. We hope that the projected Crafts Club of New York City may turn out to be one of these. Its objects, "a social meeting place and a working studio" for artists and craftsmen, are excellent, but we think the last should be first. We believe that any club that will equip proper working studios will not lack support.

PAINTING IN WATER-COLORS.

VI.

IF we pass abruptly from still life to animal painting, it is because in a monthly magazine it is more important to be seasonable than to hold pedantically to a regular plan, and because landscape is treated of this month under the head of oil painting, and most of what is said there will apply to water-color. Like the landscapist, the animal painter should work a great deal out of doors, and from this on he should be in the fields sketching and studying. His work is more difficult, because, while the landscapist has frequently to deal with passing effects of a light, his subjects, trees and rocks, cannot get up and walk away from him, as animals are very apt to do.

It is necessary, then, to learn to draw quickly in order to get something done before your subject turns tail and departs for pastures new. But it is also necessary to have patience, for an animal may change its posture quicker than the cleverest draughtsman can make a complete drawing, and a

movement of the head and shoulders, or of one leg out of four, may be sufficient to entirely alter the pose. There is often nothing for it but to let the drawing remain unfinished and begin again; but if you have patience, you will wait, pencil in hand, until it comes nearly into the same position again, and, by changing your point of view a little, you will be able to go on with your work.

This is troublesome, but those who would become painters of animals must take the trouble. Even the landscapist will find it repay him in the long run, for animals give much interest to the simplest landscape. And it is well for the animal painter to study landscape, the background being always of importance.

In out-of-door sketching the great thing is to observe clearly the characteristic movements of the animal, its manner of walking, grazing, resting, running. But this will be greatly facilitated if you have made a preliminary study of its structure. This can be made at home, working from plaster casts. A comparative study of the skeletons of various animals, including man, will also be useful, and much may be learned, if you are not squeamish, by frequenting butcher-shops.

So much for drawing. To gain a little facility in painting, work, also, indoors from The Art Amateur's color studies of animals. It will not be time lost. On the other hand, you will be very likely to lose much time if

you go to nature without such preliminary study. But it will not be enough to be able to make tolerable copies of these color studies, or to draw fairly well from casts; it is necessary to have full control of your knowledge, to gain which you should exercise yourself often in drawing and painting from memory. After you have made a drawing from cast or from copy, put it aside and, in a few days, try to repeat your drawing from memory. Do not in this work aim at exactness in details, but proportions, movement, and structure, and the broader relations of color should be right.

A good deal will depend on your choice of animal. It is plain that it is best to begin with the most peaceable and slow-moving; that it will be easier to get along with a cow for model than with a dog, and easier to do something with a majestic Saint Bernard than with a frisky and petulant little terrier. But, whatever the animal, you should not regard it merely as something to be drawn or painted. If you do, your work will be wooden—uninteresting. Learn something of the animal's character, feelings, and private life. You see, and sketch, a dog with its mouth open; so far, good; but you should show whether it is barking, howling, or merely yawning, and you will certainly fail to do this if you take no interest in the animal's feelings.

Among the greatest of animal painters are the Japanese; it is always worth while to study their drawings. It is to be remarked that the greatest of them, Hokusai, for example, do not consider any class of animals beneath their notice. They are all as fond of drawing insects, fish, and reptiles as the higher animals. This is important, for, even if you desire to become a cattle painter, you had better begin with the simpler forms of animal life.

A little knowledge of natural history will



YOUNG MAN. DRAWING FROM THE NUDE. BY ELIOT KEAN, PUPIL OF THE ERIC PAPE SCHOOL.

do you no harm. It will be well to know, for instance, that among the birds the forms of the beak and the feet differ remarkably in different species, and are much insisted upon by naturalists in determining to what species a particular bird belongs. Birds of prey have claws and hooked beaks; water-fowl, it will occur to everybody, have webbed feet and flat bills; scratchers, like our common poultry, have spurs on their feet and conical beaks.

The changes of color of certain animals according to the season is another point to observe. It will not do to paint a hare in its summer coat and put in a background covered with snow.

We have insisted so much on these preliminary and accessory studies because they are really indispensable. In what follows we shall assume that the student will not need to be again reminded of their importance.

As for the equipment for work, the palettes, as already given, will be sufficient. Just one hint more may carry you through the first month's sketching: Catch your animal asleep or chewing the cud, if possible; make a quick sketch with charcoal on Whatman paper, fix it, and lay in a few broad tones of color, covering the whole subject, animal and background, and giving the actual effect of light and shade. After that, if your animal wakes up and gets in motion, you may still observe the local tones of its parts and note them down, always taking care to keep them in proper relation to the large tints first laid in.

It is necessary, first of all, in beginning the study of light and shade, for the student thoroughly to realize for himself what a difference is made by the direction of light. To test this, notice first any figure out-of-doors at noon; see how the light descends upon him, falling upon the top of the head, the shoulders, the upper edges of folds in the clothing, the tops of the shoes; finally see how the shadow which he casts is below him, strong and defined. Even if the sun is a little behind or before him, so as to prolong this shadow, or if it is a cloudy day, so that the shadow is not clearly defined, the light is still so evidently chiefly from above that the effect is still that of strong *descending* light. Now take some figure in a dark room standing before the open fire, or perhaps holding a lighted candle below the level of the face. Notice how all the former effects are reversed; the shadows under the brows, nose, and upper lip

(which were so apparent in the sunshine when the light was a descending one) are now all dispersed; in their places are strong lights, while what was formerly light is now in shadow. This effect is so unusual and



"THE ANNUNCIATION." DRAWN BY FRANK BIRD MASTERS, PUPIL OF THE ERIC PAPE SCHOOL.

so pronounced that if the cause of the light (as the fire or candle) were hidden, we should still be sure that the light and shade in this case was caused by a strong *ascending* light. Observing these things, we see in how large measure the light and shade make the picture.



"VETERANS." DRAWN BY HELEN KIBBEY, PUPIL OF THE ERIC PAPE SCHOOL.

PAINTING IN OIL COLORS FOR THE AMATEUR AND BEGINNER.

VI.

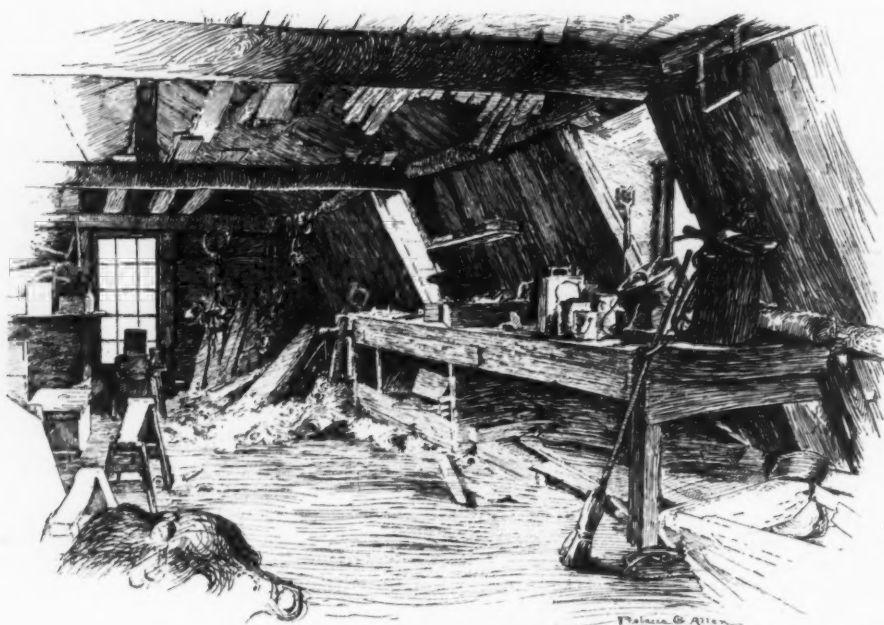
THE information given in previous articles should be sufficient to guide the beginner in equipping himself for work. The season is now at hand for outdoor sketching, and it is to be presumed that our readers will want to work from nature in the open. But landscape painting is by no means the easy thing that it seems to the uninformed, and the beginner will have every reason to be content with himself if, by strenuous work, he secures a good suggestion of the scene before him—a good sketch—strenuous work, not much work, be it remembered. The beauty and the value of a sketch from nature depend on the mental grasp of the artist, not on the number of times his brush touches the canvas.

When you go out to sketch from nature, it should not be with the hope or intention of bringing home a finished picture, but only to note down such pictorial ideas as the landscape may suggest to you. Your sketches are your personal memoranda; it does not matter whether outsiders understand them or not. As a rule, you should not show them except to artists; they may tell you how to make them more intelligible and valuable to yourself. The outsider's criticism, which may be important in the case of a finished picture or study, is likely to be merely irritating or unduly discouraging in the case of a sketch.

It is to be hoped that the reader will have practised somewhat indoors during the winter, and that he has acquired some idea of how to handle his brushes and his pigments. This knowledge and some knowledge of drawing are absolutely necessary before a good sketch can be made, for it is the essence of a sketch that the worker should know what can most easily be done with paint that will represent in some way and degree the

scene before him. Not in every way and in the fullest degree, for that would be a study on a picture. But the sketcher is to determine in what particular the scene most appeals to him as something that can be rendered in paint.

If its appeal is merely sentimental, better let it alone. But if it has fine masses of light and shade, you can represent them without much regard to anything else; if it presents a striking arrangement of colors, you can make a similar arrangement on your canvas, troubling very little about the forms of the patches



INTERIOR OF THE OLD CUSTOM HOUSE AT ANNISQUAM, MASS. DRAWN BY REBECCA G. ALLEN, PUPIL OF THE ERIC PAPE SCHOOL.

so long as the color effect is true. If form is not important, you had perhaps better drop your oil-color box and take up water-colors, or charcoal, or pen and ink, the last being the fittest for definite but quick sketching in line. Masses can also be represented in these mediums, but not so well or so easily as in oils.

We will suppose, then, that what attracts you in a landscape is the arrangement of masses or of colors, say dark trees against a bright distance, or a pool reflecting the blue sky surrounded by gray rocks and green herbage. It is most important to be right in tones and values; if you are, you will have the effect that you desire, though you may be obviously wrong in other matters. Let your trees be just dark enough in relation to your distance; let the lights and shadows in them and those in the distance be in the right relation to one another, and it will not matter if you make a straight branch crooked or a thinly foliated branch appear full of leaves. To take the other example, if your blue pool should make the grass on its borders look too yellowish, either the grass or the pool will have to be changed. Out with it with the palette-knife, and paint it over again. But if an uneven touch should make the pool look like a running stream, never mind, unless, indeed, it be part of your purpose to convey the sense of repose in the landscape; in that case you must change it. To sum up, in sketching all depends on your intention. That must be such as can be expressed in paint without taking great pains or spending much time over it. In the beginner's case it should be simple—to represent the light and shade or color or movement of the scene, not all of these at once and in equal degrees.

The beginner is almost certain to get his color either crude or impure and muddy. There is much bright color in nature; but in our latitude the masses are seldom pure. If your color looks crude, instead of painting into it and messing with it, scrape it off with the palette-knife and try again. The little pigment that will remain in the interstices of the canvas will tend to tone the colors of the second painting. But if your color is muddy, scrape it off and set the canvas aside to dry, and take a clean one. Muddy color in a beginner's work is often a sign of

uncommon appreciation of the nuances or intermediate tones which, later on, will give quality to your painting.

You will find that you cannot get along without deliberately simplifying your subject. Map it out broadly, giving the relative shapes, and sizes, and directions of the most important objects only, not troubling about scattered leaves or niceties of branch drawing. If these last are what you want, turn to pencil or pen and ink. An artist may get many things into a sketch, but a beginner will have a right to be pleased if he gets one thing correctly.

A good plan of proceeding is this: Draw the masses with charcoal, using as few lines as possible; lay them in with four or five tones scumbled very lightly; then paint with full brushes and thick color or freely, not trying to match the edges of your touches, but letting a little of the under scumbling show through between them, and giving all

your attention to getting each touch right in tone and value.

THE ERIC PAPE SCHOOL OF ART.

We present herewith engravings of several of the drawings and compositions to which prizes were awarded at the recent exhibition of the Eric Pape School of Art, Boston, Mass. The school, in the conduct of which Mr. Pape is assisted by his very talented wife, is one of the most successful in the country. Our selection has been made so as to give some idea of the variety as well as the excellence of the work carried on in it. "The Nativity," by Frank Bird Masters, is an original composition, sketched from the imagination only, but finished from models. Helen Kibbey's "Veterans" is a drawing made in the Afternoon Costume Class. The Pine Cone Motif, by Helen Browne, is intended for a mirror frame to be executed in carved wood. The pen drawing, by Rebecca G. Allen, shows the picturesque interior of the old custom house at Annisquam. Of the two drawings from the nude, the young woman is by Mary T. Ayer, of the Women's Life Class, and the young man by Eliot Keen, of the Men's Life Class. The standard attained in all of them would be considered very creditable in any art school.

If a pupil has any talent whatever, it is sure to be brought out here, for much time is spent by both Mr. and Mrs. Pape in giving individual instruction and criticism. Originality and merit are rewarded by the bestowal of prizes at certain appointed times.

Being an illustrator himself, Mr. Pape thoroughly understands the possibilities and



PINE CONE MOTIF. DRAWN BY HELEN BROWNE, PUPIL OF THE ERIC PAPE SCHOOL.



SPRING FLOWERS AND FOLIAGE.
BY RAFFAELLI, E. M. HALLOWELL,
AND LEONARD LESTER.

limitations of the various processes by which drawings are reproduced. This he succeeds so well in imparting to his pupils that several publishing houses, recognizing the cleverness and practicability of their black and white drawings, have given Mr. Pape several books for them to illustrate.

Of the artists' own work we shall speak later. In the fall our readers may look for an illustrated review of his latest productions.

LANDSCAPE PAINTING.

SUGGESTIONS FOR COPYING "THE OLD ORCHARD," BY W. T. AMSDEN, IN OIL, WATER, AND PASTEL COLORS.

MOUNT a stretcher with a single primed canvas of the desired dimensions and of a coal-gray color. Then draw with charcoal the roof and trunk of the tree, and simply place the small tree in the foreground, as much fine drawing would only be lost in the subsequent painting. The outline should be traced over with Raw Umber diluted with turpentine. The palette should now be arranged with the following colors: Lemon Yellow, Silver White, Emerald Green, Rose Madder, Permanent or New Blue, Raw Umber, and Yellow Ochre.

It will be noticed at once that there is nothing very dark in the whole picture, neither is there anything that is very light. The highest light is on the blossoms. Even the sky is kept back. One or two brushes will be sufficient to paint the whole picture. They should be pliable and of medium size. A sable with rather long hairs, called a rigger, will be useful for the fine branches of the trees.

Lay in the sky and background first, using Lemon Yellow, New Blue, Permanent Green, Rose Madder, and Silver White for the distant foliage. The last-named color will gray the greens and make them take their place in the background. Introduce a little Raw Umber and some Rose Madder into the cottage. Particular attention must be paid to the background behind the flowering tree, as the tree must be painted after the background, and any correction would be impossible after the tree was started. The same remarks apply to the field at the back.

If the student has not time to complete the two trees for the first painting, first one half of the picture, and then another, should be attempted. It is not supposed that any part need be completed in one sitting, although some would find such a thing possible. The brush marks should be taken with the form. For instance, see how the stroke follows the incline, whereas in the foreground it should be moved upward, the way the grass grows, and the loose petals of pink which are down can be drawn horizontally.

The blossoms and branches of the tree should be painted while the background is still wet. Raw Umber, diluted with turpentine and linseed oil, and broken into here and there with Rose Madder, Cobalt Blue, and Yellow Ochre, will be the colors needed. At the very last a touch here and there of dark, and here and there of light, will finish it. The colors to be used for the flowers are Rose Madder, Lemon Yellow, a touch of Brown Madder, and Silver White, and here and there a little of the background color, broken in to model the clusters. A brush that has been much used and is rather rugged will be the best to use. Lemon Yellow and Emerald Green, with Raw Sienna and Rose Madder broken in, will give the field colors. Antwerp Blue should be added to the green for the shadows under the trees.

WATER-COLORS: Take a sheet of What-

man's hot-pressed 140-lb. paper, fold it in four, and use one portion. Wet a sheet of blotting-paper, and also the painting paper, and press both together on a drawing-board, and then sketch the drawing with Cobalt Blue. The whole picture will be best rendered with a bristle brush, and the color can be well scrubbed into the paper. This will greatly enhance the beauty of the quality and give fullness of tone. Use Emerald Green, Lemon Yellow, Dark Hooker's Green (No. 2), and Rose Madder for the distant greens. As the meadow approaches the spectator warm colors, such as Yellow Ochre and Raw Sienna, should be broken into it. The brush strokes should always be taken in the direction of the objects rendered. Some of the blossoms will be much better for being left out and then the pure pinks run in, and at the very last a little Chinese White used with the color will add very much to the strength and brilliancy of the work. The same thing applies to the stems. A little Brown Madder, Cobalt Blue, and Rose Madder should be used for the stems of the foreground tree. For those in the distance a little dark Hooker's Green and Brown Madder will be quite dark enough.

PASTEL COLORS: The background should be painted first, as in the other directions given above—one color broken into another and then dragged together with the finger. When there is too much pastel on the board it should be blown off, or flipped from the back, or even brushed off with a bristle brush. The broken edges of the pastel will be most useful to draw with. Be careful to keep the blossoms the lightest note in the picture and the touch at the base of the tree the darkest. Pastel board comes already prepared and of different tints. A coal gray will be the best suited to this work.

EMBROIDERY.

THE design of azalea and cyclamen given in the supplement for this month is very appropriate for the decoration of a summer cottage; but for those who do their work in summer for use in winter, it affords a very handsome and striking decoration for rich materials, such as plush, velvet, or cloth. A beautiful portière, say of dark red plush, might have the flowers embroidered in pale pink silk; or, if gray cloth be used, they might be in a richer, rose-colored silk. This last might make a scarf for an upright piano, embroidered at both ends, or a mantel scarf might have the embroidery in the middle of the edge that will be displayed when the scarf is draped.

For lighter materials, take preferably gray linen or duck. Outline the flowers in a deep shade of pink and fill in the azaleas with alternate light and dark shades of the same, or use shaded silk to give the variegated appearance of the flower. The stamens in the centre are to be of white or a pale green—one stitch for each will suffice. The anthers, at the end of the stamens, should be brown or yellow, two or three short stitches to each. The branches should be of brown silk in solid stitch.

The cyclamens may be in purplish pink silk, or, if the background is dark, in white and gray, with a little purple at the smaller end. Outline each petal and fill in solid. Make the pistil protruding from the smaller end of the flower a pale green. The stems may be in grayish green or olive color, done in short right to left stitch. The bulbs from which they grow are to be brown, a somewhat lighter shade than the azalea branches. They should be worked in solid stitch, taking very short stitches, so as to give an uneven appearance. The azalea leaves at the bottom of the design should be in various

shades of green; the spotted background in very dark brown or green. The design represents the upper part of an azalea bush with two cyclamen bulbs seen through and partly surrounded by the branches. The leaves of the cyclamens are not given.

The monograms on the same sheet may be worked in silk or embroidery cotton, in white or colors, according to the ground. Work very firmly and closely in solid stitch straight across the letters, or, for variety, outline the letters in very narrow solid stitch, leaving an open space, and partly fill this with similar lines, as shown in some of the designs.

SOME ART TERMS.

CAMPANILE. A detached bell-tower.

CARCANET. A necklace, properly of several rows of pearls or precious stones.

CARNATIONS. Flesh tints.

CARTOON. A large drawing made as a preparation for a painting.

CARTOUCHE. An ornament framing an inscription.

CELADON. Properly a sea-green glaze on pottery or porcelain. English writers sometimes use the term to signify any single color glaze.

CHAMP-LEVÉ. A process of enamelling in which hollows are cut in the metal to receive and hold the enamel.

CHASING. Engraving to sharpen and define the forms of metal-work in relief.

CINQUEFOIL. A five-leaved rosette.

CIRE-PERDUE. A method of casting in which the original model in wax is melted out, leaving a hollow into which the metal is poured. Only one casting from the same model can be made by this process.

CLOISONNÉ. A method of enamelling the opposite of champ-levé. The color is held by strips of wire welded to the metal, instead of by hollows cut in the metal itself.

COMPLEMENTARY COLORS. Those which together should produce white light, if of prismatic purity. Practically they produce gray. Thus, red and green are complementary of one another, blue and orange, yellow and violet.

CONNOISSEUR. A person of good judgment in matters of art.

CROSS-HATCHING. A method of shading by lines crossed by other lines.

CUIR-BOUILLÉ. Boiled leather. It can be easily worked while soft and becomes very hard in time.

THE first annual exhibition of the Press Artists' League, which is to be held in the East Parlor of the Waldorf-Astoria during the week beginning Monday, May 14th, will be unique in the annals of art exhibitions in this country. Its primary object was to show the originals of cartoons, portraits, caricatures, and general work of the newspaper artists employed by the leading newspapers of New York City, and the first date set was April 16th. But the projectors builded better than they knew, for the news travelled rapidly, and the committee soon found themselves in possession of a wealth of good material that could not be possibly put into effective frames and properly catalogued in the allotted time. There are in all about five thousand sketches in black and white, and a large number of colored drawings and sketches in water-colors and oils. The artists represented are not by any means limited to those whose field is solely newspaper work. Illustrators of books, and of weekly and monthly periodicals, have also a place in the scheme, and their originals will be of great interest to collectors and for the purposes of extra illustration. The headquarters of the League are at Room 24, World Building.



FIGURE 1.

THE A B C OF PEN DRAWING.

BY ERNEST KNAUFFT.

III.

In the perspective effect shown in the diagram in paper No. 2, it was seen how distance was rendered by making the pen lines in the background farther apart and lighter than those in the foreground. The lines in that diagram were meant to represent a great distance; but a short distance may be represented in the same way, and in drawing the planes of the face we keep this method in mind. A great difficulty, however, in drawing the face, lies in the fact that there are not many simple, uninterrupted planes in it; the neck may be tolerably simple to the sculptor who is modelling it, but the draughtsman often finds that the shadow of the chin is thrown upon the neck and interrupts its simplicity; also that one cheek receives the shadow of the nose to interrupt its simplicity; and again the forehead turns suddenly at the temple to a plane that is nearly at right angles to the front of the forehead. These three facts may cause greater darks to be behind (that is, farther away from us than lesser darks). That is, when the light comes from one side the shadows thrown by the chin and jaw on the side of the neck may make it darker than in front, where we see only the normal shaded neck; the thrown shadow of the nose may make the cheek and, as it nearly always does, the eye socket, darker than the bridge of the nose, which is nearer us, while the temple will be much darker than the forehead. Then around all the features, in the eye socket, in the nostril, between the lips, we have strong darks, due to the sudden ingoings, which have little or no perspective to them. Again, on the hair are strong darks, due to the local color, which require greater darks than nearer planes on the flesh. So drawing a face is more difficult than drawing a sidewalk. The human face is then a collection of light and dark masses, almost as complex as the reflections of a landscape in the water, and every pen draughtsman employs a different technique in treating the face, his success depending upon his rendering the different degrees of



FIGURE 2.

light and dark in proper relation to one another; he may scratch around in almost any manner, and if in the final drawing these relations are secured, the result is regarded as satisfactory by artists.

There are, however, a few general rules that will help the beginner in drawing the face with pen and ink. It will be especially valuable to him in his preliminary practice if he will first of all learn to simplify the human head. This is best done by his obtaining a cast and studying the shadows upon it. It is not necessary to obtain a large cast costing several dollars; small casts, like the little cast of a Nubian's head, which we have purposely used for our diagrams, may be obtained for from 25 to 50 cents.

In Fig. 1, by drawing with a pencil, we have striven to represent the confused and complicated effect which the beginner sees in a cast, and which he does not find so very difficult to represent in pencil, because the pencil is capable of giving him tints from the very grayest to almost the very darkest; when, however, he strives to represent these many planes in pen and ink, he finds the task more difficult, because the ink does not seemingly give the gray tones he sees on the cast. He is advised not to try to represent every gray tint, but rather to simplify the effect; and diagram No. 2 is made in order to show how much character may be obtained by a simple blocking out of shadows.

In Nos. 3 and 4 we substitute lines for solid black, and thus indicate the foundation of pen drawing, which is the parallel line used to represent a tint, as has been explained in previous papers, a fine pen being used for No. 3 and a coarse (stub) pen for No. 4, simply to indicate the possibility of using a fine or coarse pen. It is a matter of graduation of tints, and the student can begin with very coarse lines provided he works up to his darks with darker lines. In the case of No. 3 we have the most rational method of pen drawing, and the student is advised to confine himself for a long while to this kind of technique.

The drawings 5 and 6 show simply how the drawings may be carried further by cross-hatching. Cross-hatching may be resorted to when the paper on which your drawing when reproduced is to be printed



FIGURE 3.

is smooth and of good quality; though it is true that open cross-hatching even with a fine line is used by some cartoonists for the daily papers. It does not generally print as well as outline, or outline and solid black, or outline and shading with one set of parallel lines.

In regard to making pencil drawings, it is worth while to remind the student that he can make innumerable pencil studies with great profit, even though professionally he always draws in pen and ink; for, after all, it is acquaintance with nature that most helps to give the artist facility. When he knows an object perfectly he can draw it with greater ease than on first acquaintance. Very often when we investigate the history of some masterpiece, we discover that it is drawn by the artist from a model he has drawn from hundreds of times before—perhaps from his wife or child. An excellent method in making pen drawings is to make first a study in pencil, getting acquainted in that way with forms that he might not see if he were drawing in pen and ink, in using which his desire would be to simplify. The forms then overlooked might be valuable to him in that very process of simplifying; for it must be borne in mind that simplifying does not consist in making a hurried sketch, but in selecting the outlines and lights and shadows that are most characteristic of the object that is being delineated, qualities which are difficult to select upon a casual examination.

On the contrary, after a thorough study with pencil or charcoal, after going over every outline and every plane, one is prepared to select those details and planes which are essential parts of the object. Let the student select an object and make a black drawing of it like No. 2, which is, of course, simplified. See if he does not find this difficult, and if it is not less characteristic than he would wish, although the result may at first seem effective. Next, let him make two or three studies of the object in pencil or charcoal, as in No. 1, and see if it does not by degrees dawn upon him as he works that he has omitted something or given wrong contours in his black drawing which he is now able to rectify. If this is the case he will realize how helpful it is to study his subject first in pencil.



FIGURE 4.



FIGURE 5.



FIGURE 6.

THE CERAMIC DECORATOR.

UNDER THE DIRECTION OF MRS. FANNY ROWELL, OF THE N. Y. S. K. A.

CERAMIC GLAZES.

BY CHARLES VOLKMAR.

THE successful manipulation of the glazes—that is, to understand the action of fluxes in the various and intricate ways in which they are employed—constitutes the real difficulty of the ceramist. Nearly all publications on the technic of pottery contain an abundance of receipts, of various combinations, however, but few state why a certain substance should be used in preference to another to obtain a desired result. As soon as the action of the substances used as fluxes, combined with the degree of heat necessary for their development, is understood the mystery surrounding their treatment will disappear.

In classifying glazes it becomes important to consider the different purposes for which they are to be employed, and as all glazes are in reality only a fluxed silica, the classification is based on the preponderant amount of flux contained in each composition. By fluxing we understand the use of such substances which facilitate the fusion of the glaze at a higher or lower temperature. The student must become familiar with these substances, which are lead in its various forms—that is, white lead, red lead and litharge, borax, boracic acid, potash, soda, feldspar, Cornwall stone, and lime.

It here becomes necessary to mention one of the peculiarities of nature, that lime when alone is infusible, but when combined with silica, which is also infusible, the two substances become fusible by means of heat, and so act as a flux. When a glaze is intended for a white body, without decoration, the highest degree used in developing, known as "white heat," produces the best result. Such a glaze is generally very simple in its combination, and consists often only of feldspar (a silicate of potash), with the addition of more siliceous and lime in some form, producing an alkaline glaze. Only when glazes are to serve for the developing of the different oxides or colors do the combinations become more complicated.

Considering the glazes in regard to the fluxes employed, they may be divided into three classes—alkaline, boracic, and lead glazes—each producing a different color result. In an alkaline glaze potash and soda serve principally as the flux for the siliceous or flint, although lead may be used in small amounts in its combination. In a borax glaze calcined borax or boracic acid gives the fluxing power, whereas in a lead glaze the latter principally produces the melting quality. The fact that a small quantity of lead should be contained in an alkaline glaze or boracic glaze, or a small quantity of potash in a lead glaze, does not change the classification. Each potter has his own formulas or combinations, and the student may find conflicting terms, but the basis of all glazes remains the same.

Such glazes as are used for decorative work should be previously fritted and finely ground before being employed. By fritting we understand a complete melting of the substances in a crucible to one mass. A glaze which has not been fritted will in the first stages of its fusion create a chemical

reaction, and by the liberating gases cause the surface to bubble and blister. The action of this bubbling, although finally disappearing when the fusion has taken place, would cause havoc with a delicate decoration.

By the process of a previous fritting of the various substances, this chemical action has taken place, and the fusion of such a fritted glaze causes but little disturbance.

A glaze which has not been fritted is termed a raw glaze, and such glazes, being less expensive, are generally used for plain white ware.

The degree of heat most generally used for faience or color glazes is known as "orange red heat," 2192° Fahr., or the melting point of gold. But few metals will resist a higher degree, with the exception of cobalt, which will stand "white heat." Reds, on the contrary, require a lower degree, and would be destroyed at the "orange red heat" without laid on very heavily.

An oxide should be developed by means of a glaze fusing at the very highest degree of its heat limit in order to obtain its fullest color value.

The metals or oxides used for underglaze work are limited. They are principally cobalt, copper, chromium, iron, antimony, uranium, and manganese. Cobalt may be developed successfully at any degree of heat; nevertheless, the higher the melting point of the glaze the richer the result. Oxide of copper and chromium with an alkaline glaze produces a gray green; with a borax glaze a medium shade of green, and with a lead glaze a warm green.

The action of an alkaline or borax glaze on oxide of iron is also a grayish brown; but with a lead glaze a rich brown is the result.

Oxide of antimony, but more especially uranium, requires considerable lead to fire successfully. The difference of shade produced by the various glazes on the oxide of manganese is very marked, varying from a purple to a dark brown.

The method of firing a glaze has also its influence on the final color result; as a general principle, a circulating air in the kiln during the process of firing helps extremely in obtaining a rich glaze quality, as it carries off all foreign gases. Copper under these conditions produces a green, but when hermetically sealed in a sagger a red is produced.

Two more glazes require to be mentioned—that is, salt glaze or silica alkali glaze, and stannifer glaze, both of an alkaline nature. The salt glaze is the simplest of all glazes. The goods are placed in the kiln, and when the clay is in fusion, sea salt is introduced by placing it on the fire. The vapors of the salt in the kiln, combining with the silica in the clay, produces a thin but very permanent glaze. Only cobalt can be used for decoration with salt glaze, as the degree of heat necessary is very high. Stannifer glaze is an alkaline glaze with the addition of oxide of tin. The oxide of tin produces an opaque quality, consequently the decoration must be applied on the crude or unfired surface, and in fusing of the glaze the color becomes united to the surface. As the glaze is alkaline in nature, the color result is always cold and gray.

My object has been to simplify these notes as much as possible, and restrict my remarks principally to those features of general interest to the artist and decorator. A thorough study of the various results produced by the different fluxes employed in the glazes is certainly one of the most interesting features in the ceramic arts.

THE ART OF MINERAL PAINTING.

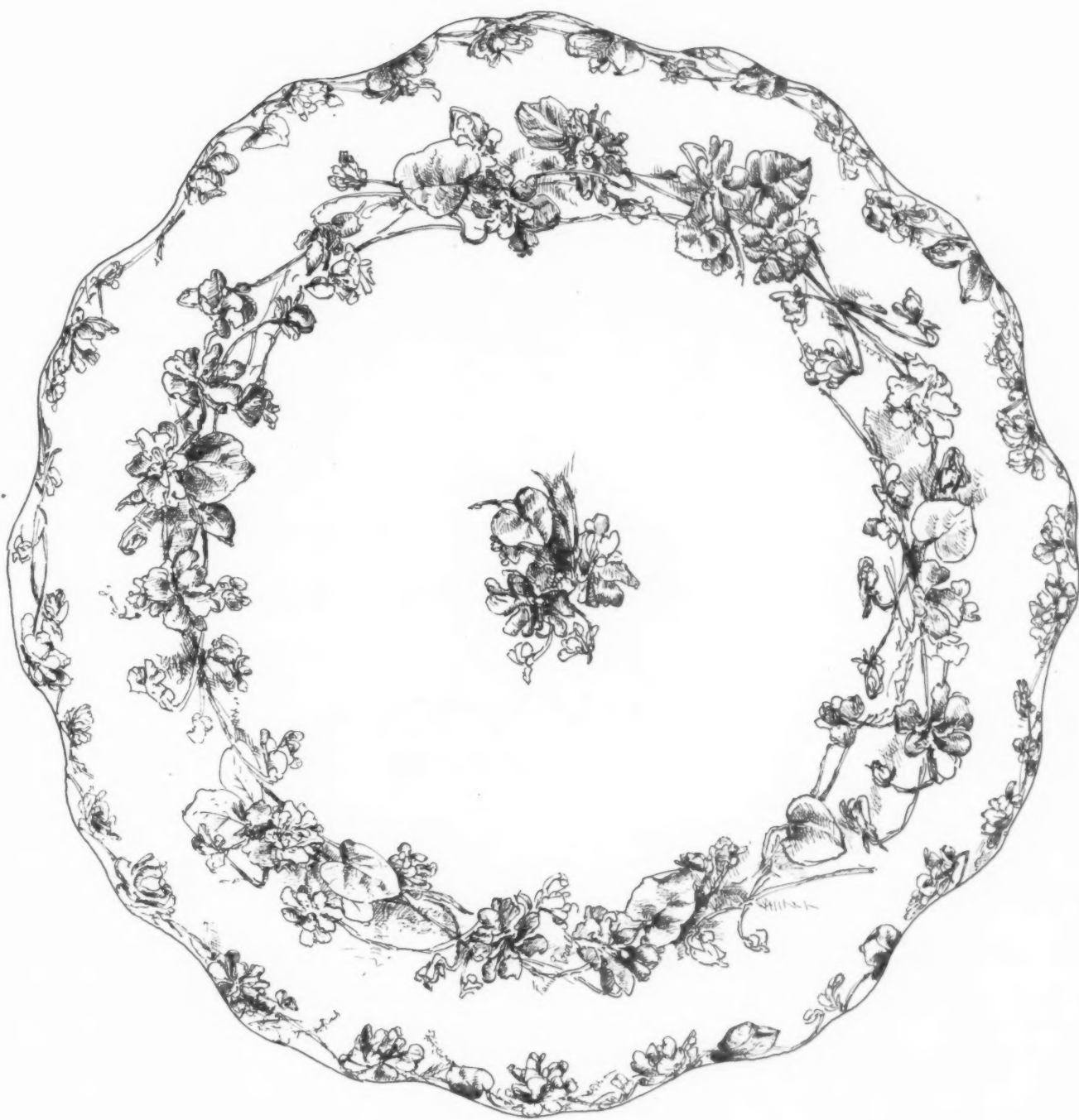
BY E. C. DARBY.

WE of this generation are so imitative, that let some original genius give a new rendering of a well-worn subject—roses, for instance—and straightway a whole regiment of "china painters" fall into line, each bearing aloft a more or less close copy of the same. It may be very flattering to the original genius, but rather bad for the prestige of our art in the estimation of the general public, who grow weary of the monotony; and that we have fashions in decoration is the inevitable result. And this lack of individuality is the stumbling-block of our young decorators.

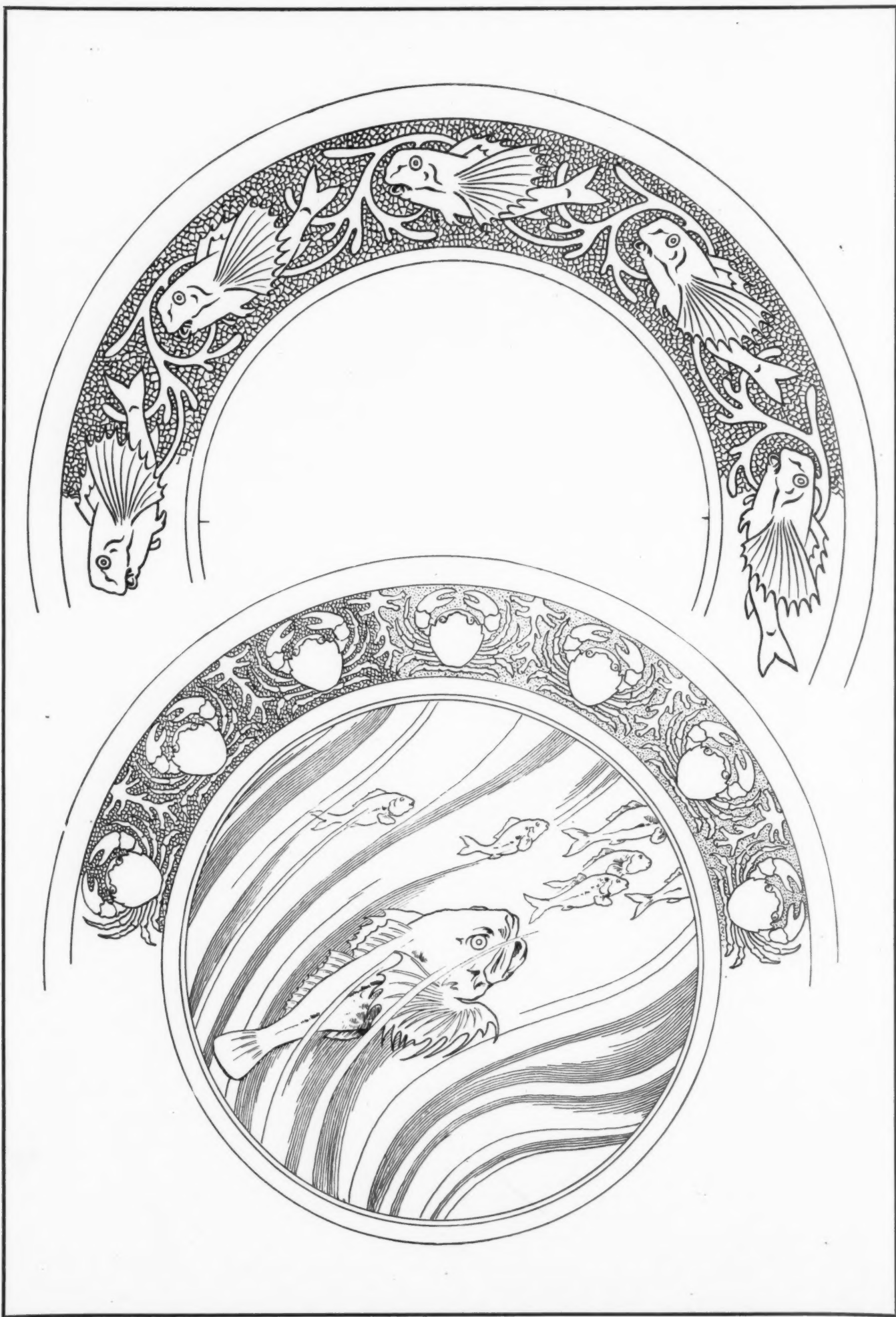
Now, let some one of these copyists sit down for the first time under a bank of wild roses. It hardly seems possible that such fairy-like blossoms can have been the original of all those stereotyped representations. Here are newly opened flowers of a deep, glowing pink, and they range all the way to the pale, cool tints of those of yesterday. The golden centres are changing to brown. The buds show a flush of yellow, with a fiery touch in the tip, and, like the calyx of the flower, are exquisitely modelled. The stems bright and dainty, each little thorn a study in its pinky, mad-red-brown tinting. And the leaves, with their lights and reflections, grays, and sunny greens, have a character of their own. It is a revelation, and how is one in the little space of a decoration to render all this? By taking a lesson from the Japanese. He makes his study largely suggestive, but every suggestion is just right, because he knows his subject thoroughly.

Perhaps the greatest difficulty the novice has to contend with in working from the flower is the inclination to become too literal. He sees too much of the surface, as it were, and is overawed at the hopelessness of attempting to render a beauty that grows more exquisite as he studies it. But our Japanese friend gets at the soul of things. He uses detail so far as it will furnish words to tell his story, but every word is set in the right place. He will not make the petals of his falling flower glow with the life of the opening bud, curve his thorns in the wrong direction, or give his wildings the leaves of a Jack rose. He does not slur his subject with a carelessness that amounts to vulgarity, nor over-elaborate with photographic fidelity, nor does he ever tell the same story twice.

It is not sufficient to say "this is a wild rose," but we want the poetry of it. We want to be reminded of the summer day, with all its sweet sounds of droning bees and fluttering wings; of the play of sun and shadow among the leaves, and the scent of flowers; it must be something more than



DECORATION (VIOLETS) FOR A PLATE AND BOWL. BY FANNY ROWELL.



TWO DESIGNS FOR THE DECORATION OF FISH-PLATES. FOR SUGGESTIONS SEE THE OPPOSITE PAGE.

a copy; it is what is suggested more than what is told in detail.

We do not take in at a glance all the details of a subject, nor are we each time conscious of the same. This knowing what to take and what to leave, as well as the happy faculty of seeing the subject in many different aspects, is what constitutes success in flower portraiture, as in any other. Close observation comes first, discrimination and a fine sense of color, a grasp of the whole, and a love of the work. Brush handling is next. The work should be spontaneous; one should feel and know exactly what they wish to express, and then by clever manipulation give the effect with as direct handling as possible. The patient process of stippling, which gives such exquisite texture to the flesh in a miniature, will not give that of a flower.

Purity and depth of color are the next considerations, and demand a full, rich body of pigment. Thanks to the improved mediums in use, we see less of the hard, dry handling of a few years gone by; but one of the first things the novice has to learn is to give body independent of color. A white flower must not be built up on the cold, glittering white of the china. The translucent glaze of a highly vitrifiable color is softer, and a thin wash of Ivory Yellow or Pearl Gray may cover the lights of any white flower. If too obtrusive, subdue it by contrast, and then while the half tones may be cool and clear, in the strong shadow there always lurks a hint of pink, or yellow, or green, and this helps to give substance. Unless the colors to be used in modelling have the necessary vitrifiable qualities in themselves, this first wash should be the preliminary step in any case. Subsequent applications soften into it in the firing, leaving tints pure as no blending with brush or stippler can do.

It is on the same principle that the painter in water-colors dampens his paper, and then lays on his tints with clean, broad handling. It is softness without weakness.

Pearl Gray may be used in almost any case, sometimes Warm Gray is better, and in blues and violets, Light Sky Blue; but Pearl Gray remains the general standby. In the greens of foliage this first coat should be toned to stand for the gray or sunny light that all leaves have, and in backgrounds it is the foundation for everything. Often for later firings a good wash of one of these soft colors may be carried over nearly the whole group, independent of any change of tone that may be desirable. In case of the iron reds, some different treatment may be necessary. Flux can in the first wash take the place of a soft color that may be antagonistic to red, unless Ivory Yellow can be used, some pink flowers having a full range of flesh tints, even in the half tones and shadows.

Another matter for study is the many tints of one color that flowers assume, and the grays of each. Each species of flower has its own peculiarity in this, even the white flowers—white roses, for instance. Some will incline to a carmine pink, others to the flesh pink of Deep Red Brown, and others to the salmon tints of Flame Red. There will be those with the cool, faint flush of Lemon Yellow, and some with deep golden reflected lights, and the grays of each will differ. With a good neutral gray for a base, as Pearl Gray and Black, it may be tinted with Carmine, the Iron Reds, Violet, Blue, Green, or Brown, as the case calls for, while the strong shadows also will vary.

Then the texture and modelling of a flower is to be considered. The thick, creamy petals of a magnolia take different grays from a white *eschscholtzia*, even though they are so nearly the same in local

color. A flower of the paper-like texture of the morning-glory is different from a white lily, which is even of a more dazzling purity. It is in each case the individuality of the flower that must be looked for.

The study of yellow alone might keep one busy for a whole season. Not of different species of flowers only, but in many cases the varieties in one species. I have spoken of the *eschscholtzia*; there is a pale lemon that, like the cream white, has clear, cool grays; a most intense golden yellow, but without a trace of red, sometimes has a little green in its cool shadows; while one of deep orange with a heart of fire has yet the clear grays, but often warmed with yellow brown. The reflected lights also figure largely in fixing the tone of the flower. Like the *nasturtium*, this flower shows the influence of red, while some of the pansies show their affinity for blue by a tint of green. Probably flowers of the wild mustard family are the nearest approach to a pure yellow, inclining neither to a blue nor red, as they are also the palest, being distinct from a lemon white. Yellows are the hardest to manage; they are likely to intensify in firing, and without care in handling will become hard and rank. But a yellow flower successfully painted is one of the most beautiful creations of color. Carmine and Apple Green make a good gray for them. The yellow neutralizes its tendency to violet. In a pale yellow rose it is especially good.

Fortunately, most blue flowers are small, the larger ones generally inclining to violet, while those that can really be called purple or violet range all the way from crimson to blue, and are very easily managed. But we have the same old story—violets and forget-me-nots. What a chance for some one to win distinction, and introduce a new blue flower to favor!

It is not the face of a flower alone that tells its story or gauges the amount of information displayed in rendering it. Its setting of calyx, stem, leaf, and branch is as characteristic, though not always as attractive. How the greens are always toned to the color of the flower, and what a variety—gray greens, yellow, olive, and blue greens, but never cold, always saved by some subtle change of tone, or play of light and shade. It may be in the reflections, in the veins or stems, in the backs of leaves, in the young growth or fading branches—little things that make up the pleasant whole, but escape the eye, until we look for them.

Besides, the study is not complete with the plant alone, especially with wild flowers. Daisies and clovers are not themselves without grasses. That we should, to preserve the true feeling of a plant, know its surroundings goes without saying.

While it is true that it is better to know a few things well than many, ill, it is not necessary or advisable to confine one's efforts to any one or two certain species, even though one take in all the varieties of that species. It would be like painting one type of face—the work grows monotonous, however well it may be done—and our friends will tire of it if we do not do so ourselves. Variety is just as necessary to keep the eye in training for color as the hand for drawing.

The painter of flowers should, without useless extravagance, see that his outfit contains the best of everything, and all that is necessary—broad, flat brushes of strong hair that need no preliminary shaping, and others smaller, of red sable, round or flat, but with exquisite points; a well-selected and arranged palette, colors properly tempered, and mediums under perfect control. These things are absolutely necessary.

SUCCESS?

IF YOU WORK FOR IT.

A. G. L.—Getting over first disappointments and profiting by experiences are vastly important to china painters. It takes endless courage, but the charm of the work is so great, and there is so much to work up to, that the least bit of success seems to repay.

R. G.—Paint something for a special place in a room and study the color effect to have a unique decoration. Let your china painting carry out some thought. In a library, tiles set in spaces, with decoration of portraits of favorite authors, or subjects suggesting arts and sciences; or a music-room could be magnificently decorated by ceramists. The work lasts longer than any other style of mural decoration. It may be kept positively clean, and is a delight at all times. A few bars of music were copied on oblong tiles—black and deep blue were the colors used—and were souvenirs at a dinner given to a famous composer. The colors fired into the china beautifully. It was said the lines were rendered immortal by being placed in such lasting form. The signature of the composer was asked, and afterward fired in. Just a little oil was mixed with the colors, so they flowed readily from the pen. This was followed by the entire composition being copied on a larger tiling, and set in a panel in a music-room.

R. F.—Handles of cabinets may be very prettily painted. The old-fashioned round kind sold in hardware shops take decoration very prettily, and they fire well. Just colored in lustre gives a pretty, glittering effect. Also, panels of lustre are very pretty inserted in cabinets. A large panel may be painted for the centre of an ornamental table. Figures and landscapes would be best for this. The workmanship may be very fine on inexpensive shapes, and give a novel and delightful decorative effect.

M.—You make the mistake of covering too much ground. Paint less china and pay more attention to finish. We get too close to china to allow impressionistic blemishes.

H. F.—At this season of the year make water-color studies from flowers. The arbutus is the first wild flower we can get. The water-color studies will be very useful for china decoration afterward. It is difficult to work entirely from nature in mineral colors because of the second or third firing required, but if one gets the feeling of nature by commencing with natural flowers, or by having become familiar with them by studies in water-color, the work has more value; china painters improvise and work too much from memory. It is very well to improvise when there is solid foundation of knowledge to draw upon.

R. L. J.—We repeat the treatment for the stein decorated with storks by Marshall Fry. (No. of color plate, 335.) The general effect should be green and brown tones, and some Copenhagen Blue to blend the colors. The storks are lighter than the background, and mostly in browns. Careful drawing is most important in this study. Dust on the background for the first firing with the darkest colors above. Take out the drawing of the storks and dust a little of the brownish tone over the shapes; the oily surface will take just a trifle of color, and will do away with hard lines. Rub out the lightest places carefully, to get modelling. The scrolls are of color, and should be taken out in the same way. Sometimes one succeeds best by rubbing the shapes out of the oily ground before any color is dusted on. It makes a varied background which is most desirable. In dusting the powdered color on, it is a matter of judgment to change the color for artistic effects. It may be toned down for a second fire with another dusting of color, but do not let it be very heavy. The handle is treated with the same prettily blended color. After the work is complete for last firing, dust over with powdered flux.

J. T.—Good judgment is the most necessary quality for the firer to possess in abundance. We cannot time firing, as conditions vary in regard to heat and atmosphere. It is most necessary that your kiln have ventilation to carry off the fumes. Firing even in the same kiln differs so much from day to day that the moment of

entirely stopping the heat rests with the judgment of the firer. Work half-fired and put back in the kiln to finish always has a baked-out appearance, and it is fatal to good results in heavy grounding. The heavy color partially fired and replaced in the kiln will only about half cling to the china. It will not be absorbed into the glaze, and can never be made just right.

R. I. B.—Draw the design of figures on the base, and commence painting by working in the background with sky effect and distant foliage. Airy, indefinite backgrounds are prettiest with decorative figures. Use sky blue, violet, soft greens, with pink to give grays. Avoid the ready-made grays, as they are heavy and lacking in the soft colors of the grays made by mixing Light Carmine and Apple Green.

F. A.—We cannot be sure when we give suggestions for pretty pinks in mineral colors but that after all the firing may ruin them, as pinks are such sensitive colors to heat. But we can tell you what will be positively ugly that you may avoid it—Carmine No. 2 fired twice. It becomes the most depressed color that rose ever turned.

BARRIE.—Indeed you *can* fire gold too much. You can fire it all off by intense heat long continued. It is not apt to be done in an amateur kiln, but I think by your account you have accomplished it. Color also may be fired off by over-intense firing. It is done purposely in the Dresden potteries to save fine specimens of china that have not been successfully decorated. Your charcoal firing was too strong.

C. C.—There are not so many new shapes of china as there are methods of decorating. A plain shape appeals to us most, except for lustre, which reflects best when on a fancy shape. For designs pure and simple select plain shapes. Avoid eccentricities unless they are artistic as well as queer. A very odd vase, just one, will often decorate quaintly. Look for good curves in vases, and for proportion.

TREATMENT OF DESIGNS.

VIOLET PLATE AND BOWL.—Paint if possible from natural violets. Almost every part of the year we may get the double violets from florists. Note the greenish-white centres. Each violet is quite individual, and it is just the daintiest bit of shading one can get. Get the crispness of the violets. It does not do to muddle the leaves nor to play with shading them. Let a brush full of color do the shading. Violet of gold, Light, with some Deep Blue, will give the color of violets. The oftener this combination is fired the bluer the tint becomes. In the circular decoration of the plate, let the violets rest on a tint extending to the edge. Place a tint of light green on the edge of the plate. Take out drawing of violets and paint the flowers into the tint. Light green lustre could be used instead of color. Place the tint by padding, and do not mix unfired lustre and color. If part of the violets should rest on green lustre not fired, it will make dull spots not in the least ornamental. Handle the two mediums cleverly and they will combine in decoration beautifully. Only indicate the stems, and keep leaves quite light. The greens are olive and moss. The violets fall irregularly a certain distance from the edge of plate, and a bouquet in the centre. The painting of the flowers may be quite natural. When flowers are arranged somewhat conventionally they do not become tiresome, however much they may be worked up in detail. We usually prefer china decoration finely finished, except on very large vases, where an underglaze effect is more decorative.

Because the flowers form in circle, do not make them into a hard line. Let the band between the violets be of gold if for a handsome decoration and one does not have to regard price, gold harmonizes so well with violet; or let the band be of violet lustre. Place an ivory tint over centre of plate. It is so fortunate if we acquire the art of not over-decorating.

The bowl carries out the idea of festoons. Only the ivory tint is necessary, and the inside of the bowl should be of ivory—a difficult bit of tinting, but with the color kept well open with tinting oil it can be accomplished. Tint the inside first, and remember it is not necessary to constantly handle the china we are decorating.

Notice how often you handle it when it is not necessary. Let the china stand on the table raised to a good height to paint. A turning-wheel for a vase is quite necessary, but is seldom seen in a studio.

FISH-PLATES.—Flying fish as a border, conventionally held together with scrolls resembling seaweed, should be worked out in monochrome, or with several tints of gold and dark green. Let the outer and inner line around the plate be of light green. Meissen Green is a pretty color. It is a bluish shade of green, a softer shade than Coalport. Coalport Green is prettier when yellow is added to the green in the proportion of one-fifth. Emerald Green darkens Meissen or Coalport.

SECOND FISH-PLATE.—Use several shades of gold for the fish and water in the centre of the plate, or let the sketch be made in green, with lines of water touched with gold. Keep it in conventional treatment. The gills of the fish may be tipped with red gold. The Japanese put in such strokes with great freedom, without heaviness, always with the idea of decoration first. The lobster and coral border may be carried out in carnation enamelling on a green gold background.

TAPESTRY PAINTING.

THE art of tapestry weaving has ever occupied the highest position among the ancient arts employed in beautifying the habitations of man. For ages these valuable decorations were devoted to the adornment of palaces, and not until the art of painting upon textile fabrics developed were tapestries possible to mankind generally; even the imitations were but little less expensive than the genuine, owing to the labor involved in preparing the fabric and great skill required in handling oil colors.

Painted tapestries when well rendered are exceedingly rich and handsome; they have always been employed for artistic decorative effects by people of good taste and refinement in all countries, and to-day a genuine tapestry is a rare possession.

A well-known tapestry artist has recently brought out some new powder colors which can be used not only on tapestry canvas, but also upon burlaps, cotton duck, and silk or satin. The richest effects and most perfect imitations of the genuine tapestry can be obtained. As no oil is used in the composition of the paints, and the medium is odorless, the unpleasant and unhealthy effects as caused by the use of turpentine or gasoline are obliterated.

If the material selected is a woollen or cotton stuff, dampen all over with warm, soapy water. On any other material no preparation is necessary.

An artist can convert a length of furniture rep into a valuable portière by painting a graceful figure with a conventionalized border above and below it. Should white goods be used for such a purpose, any sections desired may be tinted to match the finishings of the room.

The annoyance of preparing silk or satin for painting and afterward removing magnesia or other substance used, the risk of having oil or water-colors spread, the expectation and generally the realization of having the finished painting crack or rub off, are all avoided by using these colors. As there is no danger of their spreading, a mounted fan, a finished gown, or lined opera cloak may be decorated with safety. As the paint never cracks or rubs off, and will bear careful washing, it is especially desirable in the decoration of sofa pillows, bed canopies, etc., and with the use of embroidery is effective on table linen.

In fact, anything from a French rose to a life-sized figure may be produced on any woven fabric by the use of these paints. The process of handling the new tapestry colors is simple and rapid.

To paint a screen with figures, stretch the material upon a frame, or tack directly upon the wall and draw the design. Place a small portion of the various colors needed on a plate or tray, and with a palette knife add a little medium to each. With a stiff bristle brush lay on a thin wash of flesh tint over the exposed portions of the figure, using enough medium to allow the color to fill the texture of the material, and scrub with a small scrub or nail brush. Shade the flesh with blue, brown, or Venetian red, as the case may require, and scrub to blend. The hair,

features, and accents should be painted after the flesh is dry. Paint the shadows of the drapery first, and then put a delicate wash over all; scrub with a clean brush. Two scrub-brushes, one for light and the other for dark colors, is advisable. The entire background should be laid in by thin washes of blue sky, gray distance, soft, green foliage, delicate foreground with distinct shadows, and all thoroughly scrubbed that no paint may be seen on the surface.

All colors are lighter when dry. It may be found necessary to put a second wash over some portions. Should an accident occur, a tone be too deep, or a color spread over the drawing, white may be mixed with any color to rectify the mistake. But avoid using white paint. Of course, if the selected foundation for the painting is colored, white must be used with many of the paints, but the washes should be thin and well scrubbed into the goods.

For small flowers a dry bristle brush may be used to rub the colors in. Violets on the black ottoman silk trimmings of a dress or a black India silk scarf may be drawn in with the color not very moist. When this outline is dry, which will be in a few minutes, wash in the medium tone made of carmine, cobalt, and white; shade at once with blue or darker purple, and after this is dry paint the centres and add dashes of white for high lights. The leaves should be painted with chrome green, adding blue for the darker parts and white or yellow for the lighter portions, and blended. Veins and accents are added after washes are dry.

On white or delicate-colored silk goods, shadows or tinted backgrounds may be artistically pushed in, making the cluster of flowers stand out in relief, although not a particle of paint is raised from the material.

H. P.

CORRESPONDENCE.

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All manuscripts and designs sent to *The Art Amateur* on approval should be accompanied by postage sufficient to cover their return if not desired. No packages will be returned otherwise.

SUNDRY QUERIES ANSWERED.

W. B.—Do not add linseed oil to varnish to prevent blooming, for if such varnish be applied to a picture which has never been varnished, the glazing, when the picture is cleaned, will all come off with the varnish. When the bloom begins to appear after varnishing, sponge the picture with cold water, wipe it dry with a silk handkerchief, and polish by gently rubbing it with a second one. Repeat this at intervals of about a week so long as there is a tendency to blooming. Afterward, to preserve the brilliant polish of the varnish, the picture should be rubbed gently with an old silk handkerchief, and breathed upon, if necessary, where dull places occur, and then rubbed.

P. W. J.—To paint purple wistaria in oil colors, use for the general tone Permanent Blue, White, Madder Lake, a little Raw Umber, Yellow Ochre, and Ivory Black; in the shadows Permanent Blue, Yellow Ochre, Light Red, Raw Umber, Madder Lake and Ivory Black. In the very deep side accents of dark, use Burnt Sienna instead of Light Red, and omit the Raw Umber and Yellow Ochre. The high lights should be painted with Cobalt or Permanent Blue, White, Madder Lake, Yellow Ochre and a very little Ivory Black. For the green leaves, use Antwerp Blue, White, Cadmium, Vermilion and Ivory Black. In the shadows use Cadmium, Raw Umber, Antwerp Blue, White, Burnt Sienna, and Ivory Black. For the reddish touches seen in young leaves use Madder Lake in place of Burnt Sienna, and for the stems, the same colors given for the leaves, varying the proportion when necessary.

G. Y.—To produce the effect of a bluish white transparent mist over a landscape, first cover the painting after it has become dry with clean poppy oil put on with a stiff, flat bristle brush and well rubbed in. Then take a little Silver White, Yellow Ochre, Ivory Black, and Light Red, and mix them into a tone of light gray, adding a little Cobalt if necessary, and omitting the Yellow Ochre, according to the effect you wish. Mix this tone with a great deal of clear oil, and then rub it well into the canvas with the same flat bristle brush. This will give a semi-transparent, misty



DECORATION FOR A PAINTED TAPESTRY SCREEN.

effect, showing indistinctly the details of the painting beneath. If the scumble does not cover the canvas as evenly as you wish, use the fingers to rub it in after the brush has been employed.

A. L. R.—A charming effect of color in a portrait may be secured by arranging for a background a curtain of silvery gray velvet, rather warm in tone, before which the young girl's figure in a delicate pink dress will be relieved to advantage. A fan of soft white ostrich plumes with dull gold sticks will supplement the color of her hair, and will complete a delicate and harmonious composition.

S. E. E.—As a general rule, landscape backgrounds are preferable for painted tapestries; interiors are more difficult to manage; they call for more working up and greater accuracy in drawing. At the same time there are exceptions. An interior with marble columns open to the sky is very effective and often used in pictures that are

particularly adaptable to the art of tapestry painting. Marble or stonework is quickly painted and easily rendered; a flight of steps or terrace is exceedingly effective and rapidly portrayed. If a tapestry is to occupy a somewhat gloomy recess, very brilliant, strong coloring should be employed—coloring that in a good light would be far too bright. If a rich painting is called for in a brightly illuminated spot, then great care must be taken to tone down and harmonize the tints.

JEAN.—The opaque colors, such as White, Yellow Ochre, Vermilion, etc., will always present a dull surface when dry, while transparent colors, such as Madder Lake, Terre Verte, Prussian Blue, have the effect of being varnished. If the opaque colors are mixed with retouching varnish instead of oil while painting, they will not sink in. It is better, however, for ordinary painting to use the retouching varnish only when the work is finished, to bring out all the colors permanently. If

the canvas is simply "oiled out" every time before repainting is begun, the dull colors will brighten temporarily and keep their place for some hours.

SOME very attractive Art Educational Tours, including the Paris Exposition, have been arranged by Professor W. S. Goodnough, director of art instruction in public schools, and a fully descriptive itinerary has been published, which may be obtained by addressing 267A Lewis Avenue, Brooklyn, N. Y. The parties are strictly limited in size, thus making it possible to get about more rapidly, to see things more thoroughly, and contributing to greater sociability. Satisfactory references are required of all applicants not personally known to the management.

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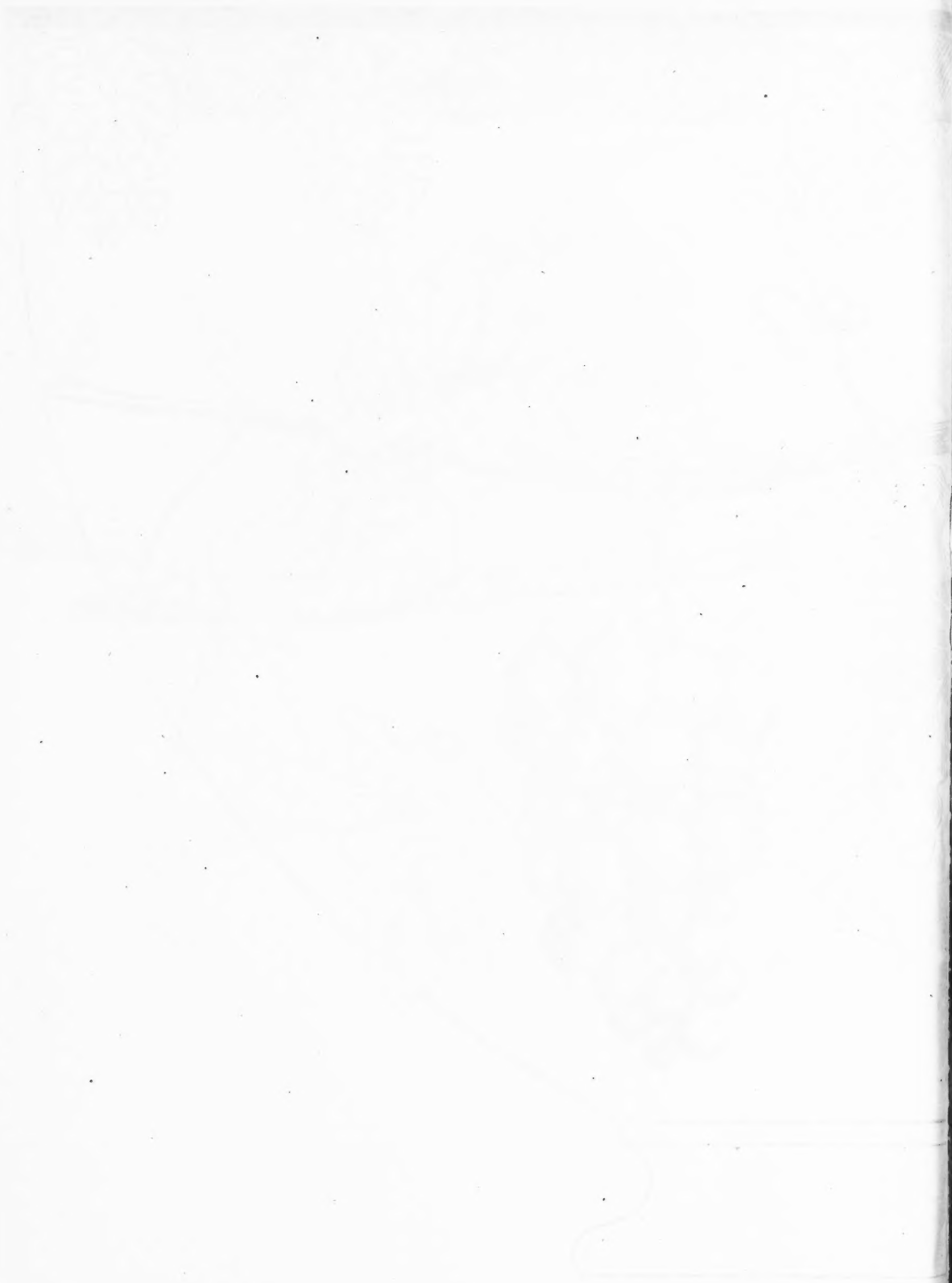
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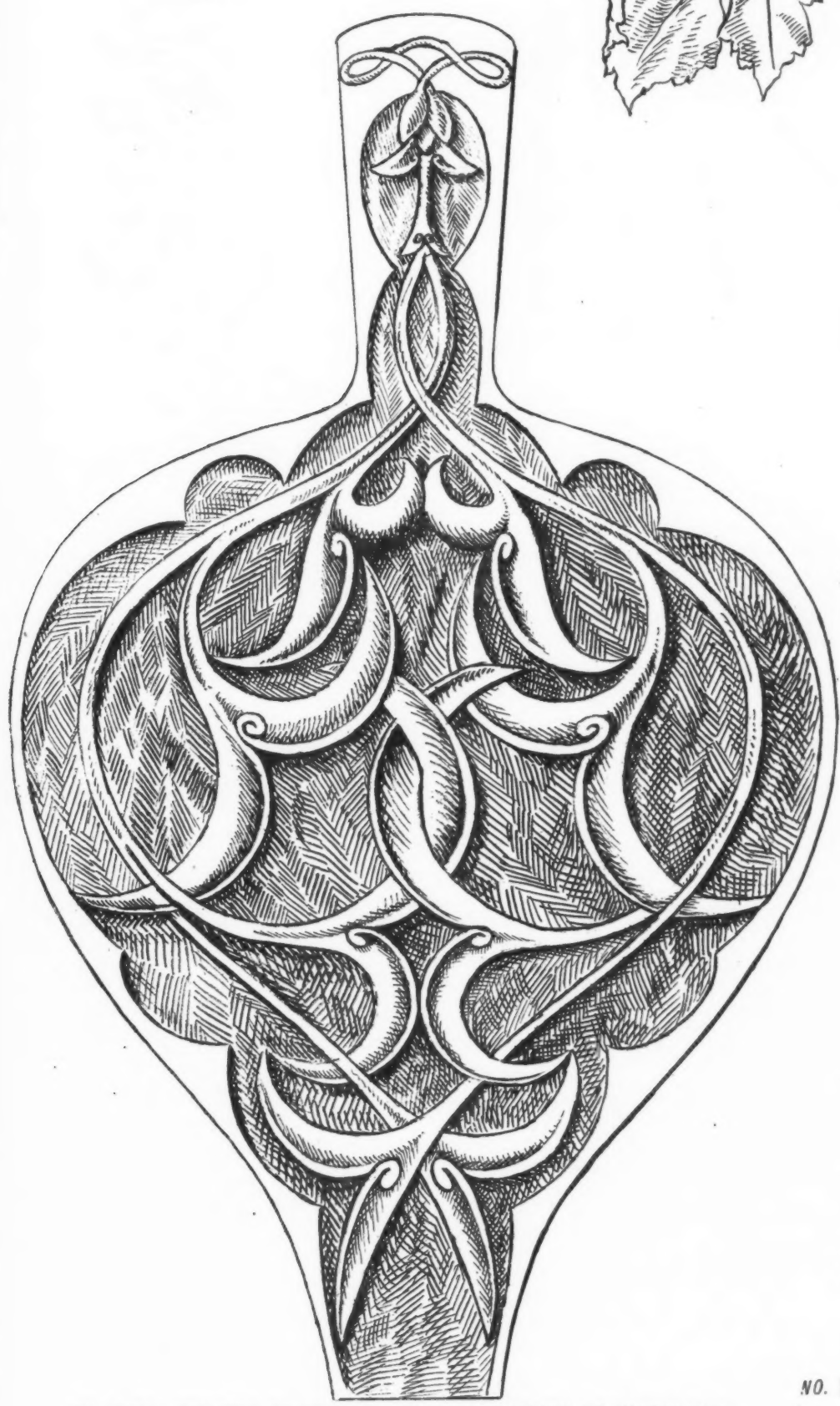




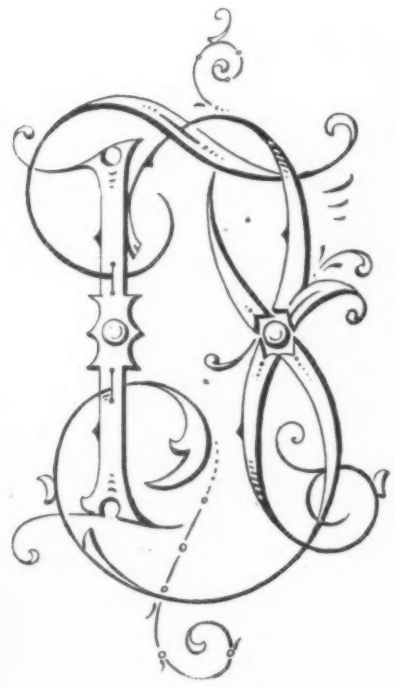


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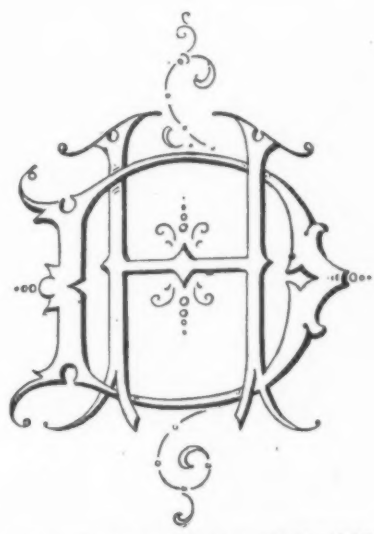
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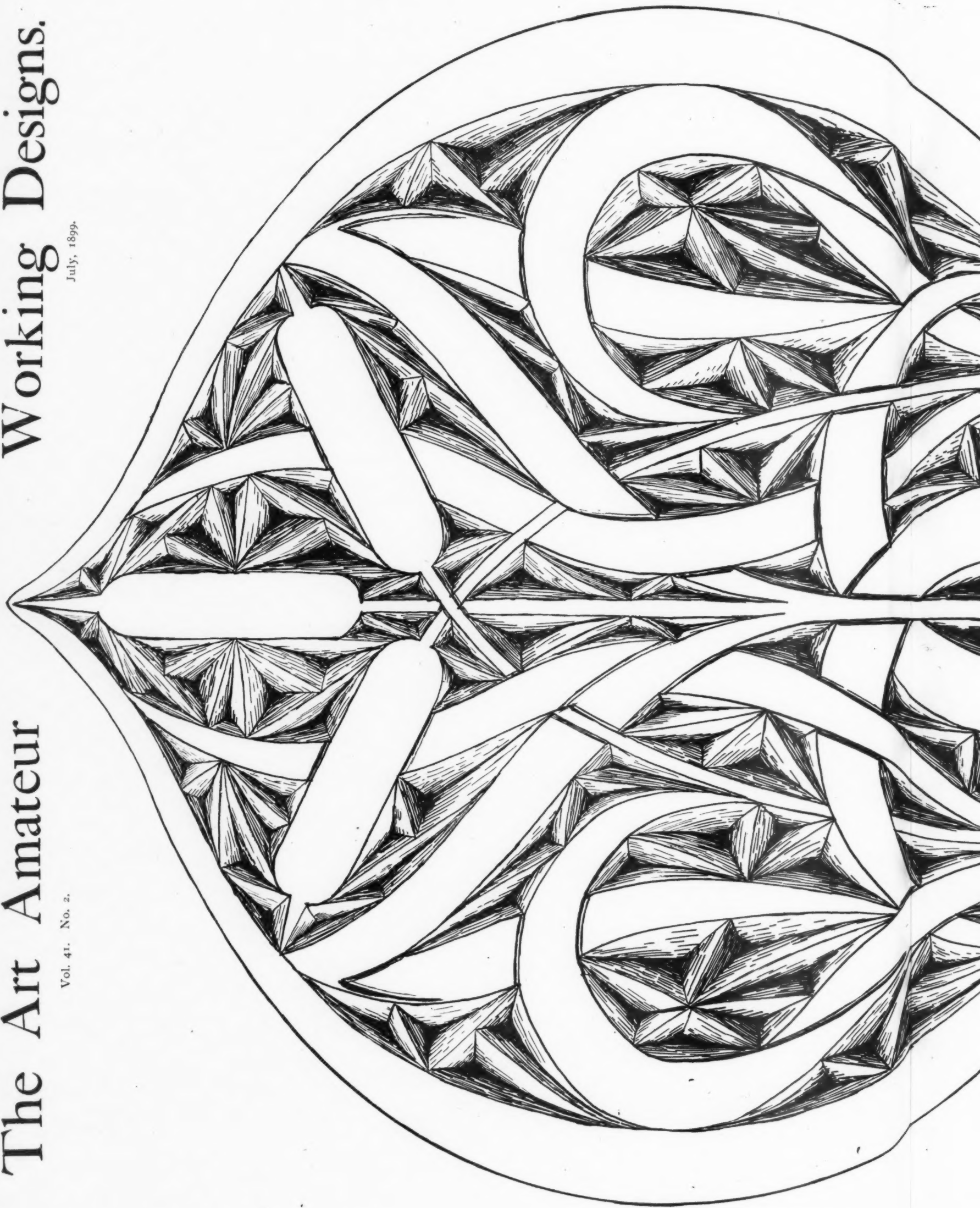
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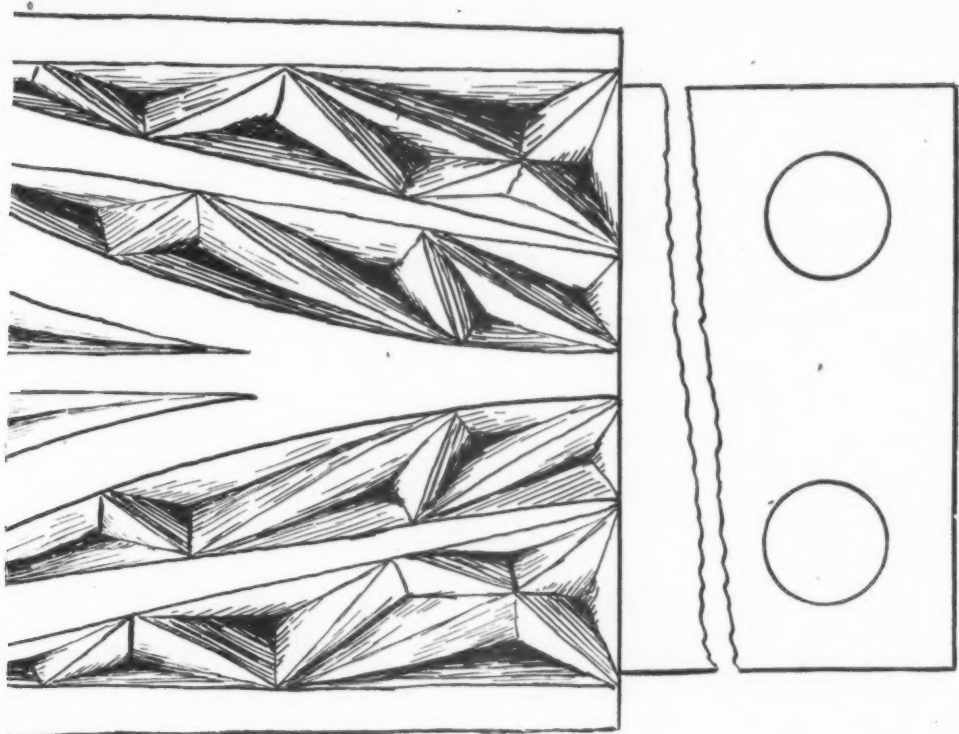
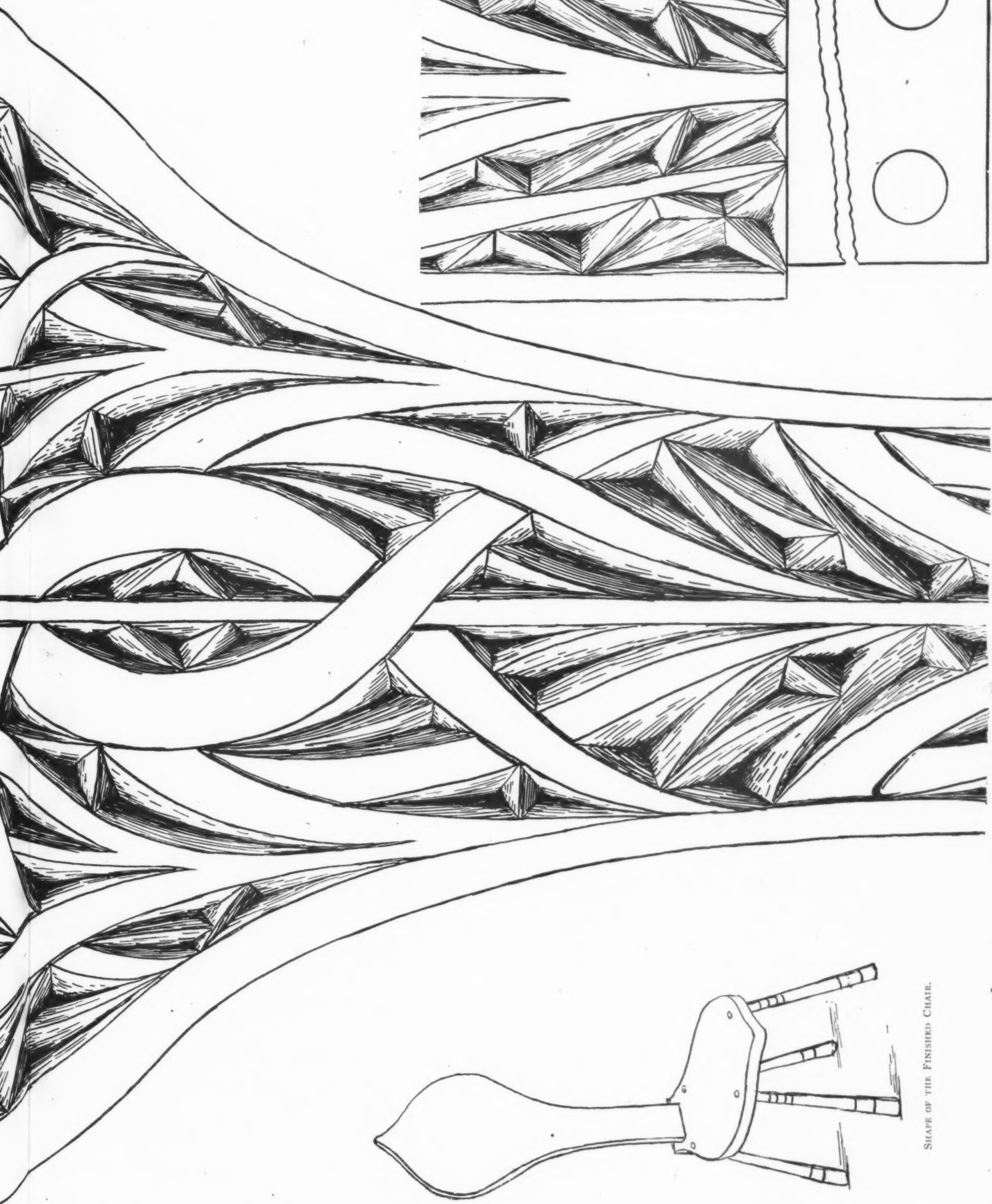
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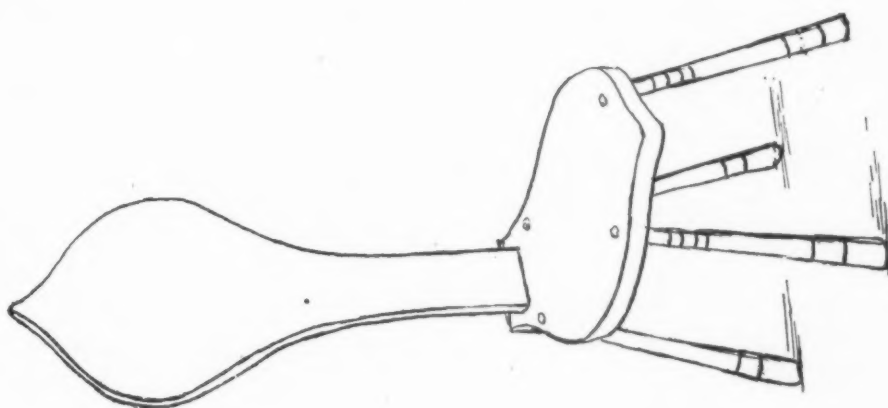
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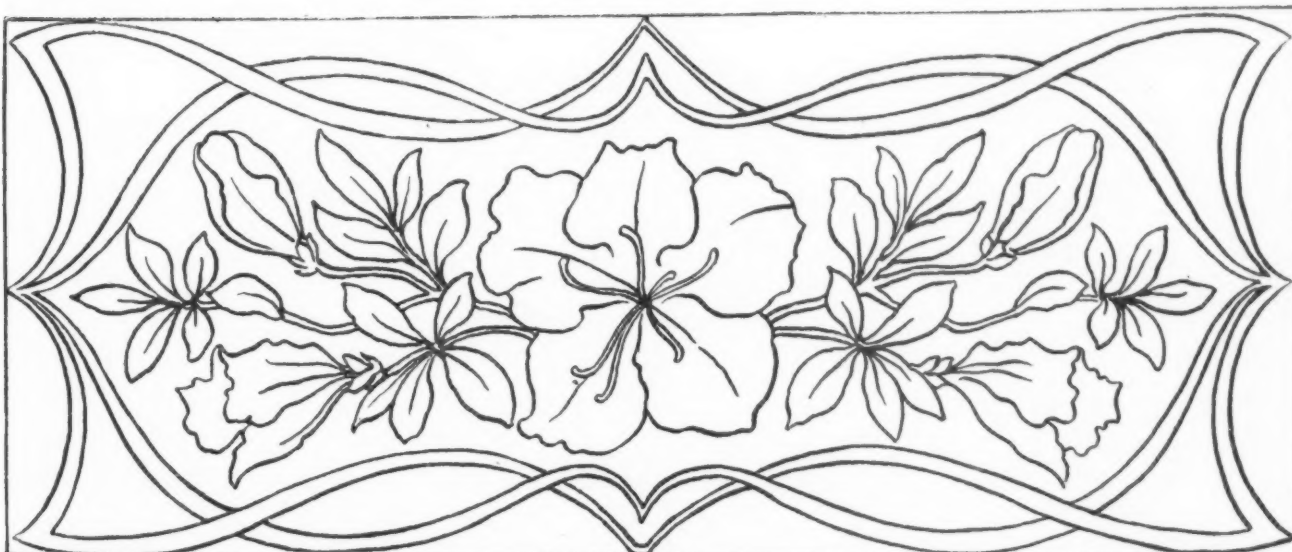
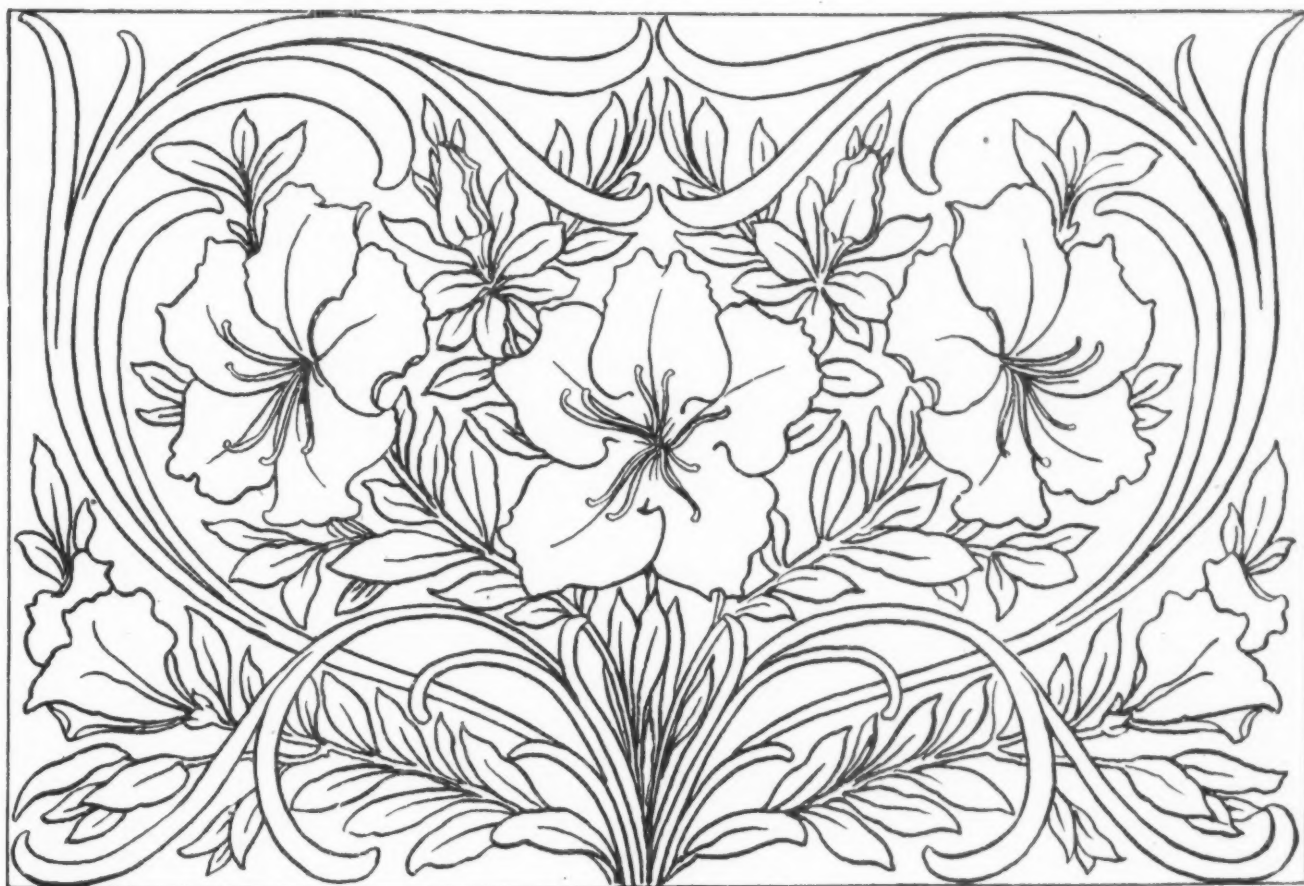
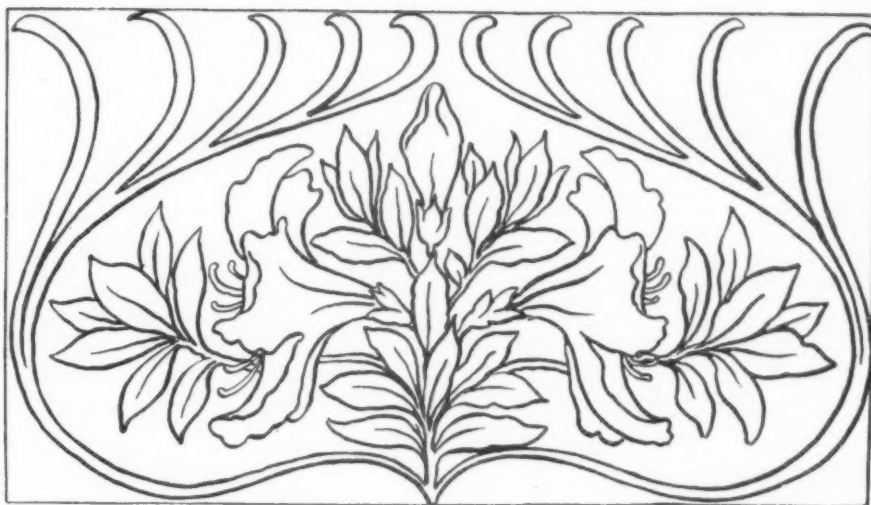
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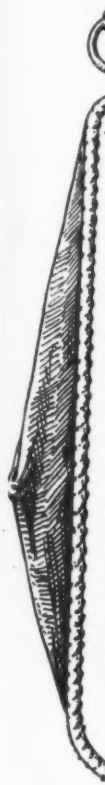
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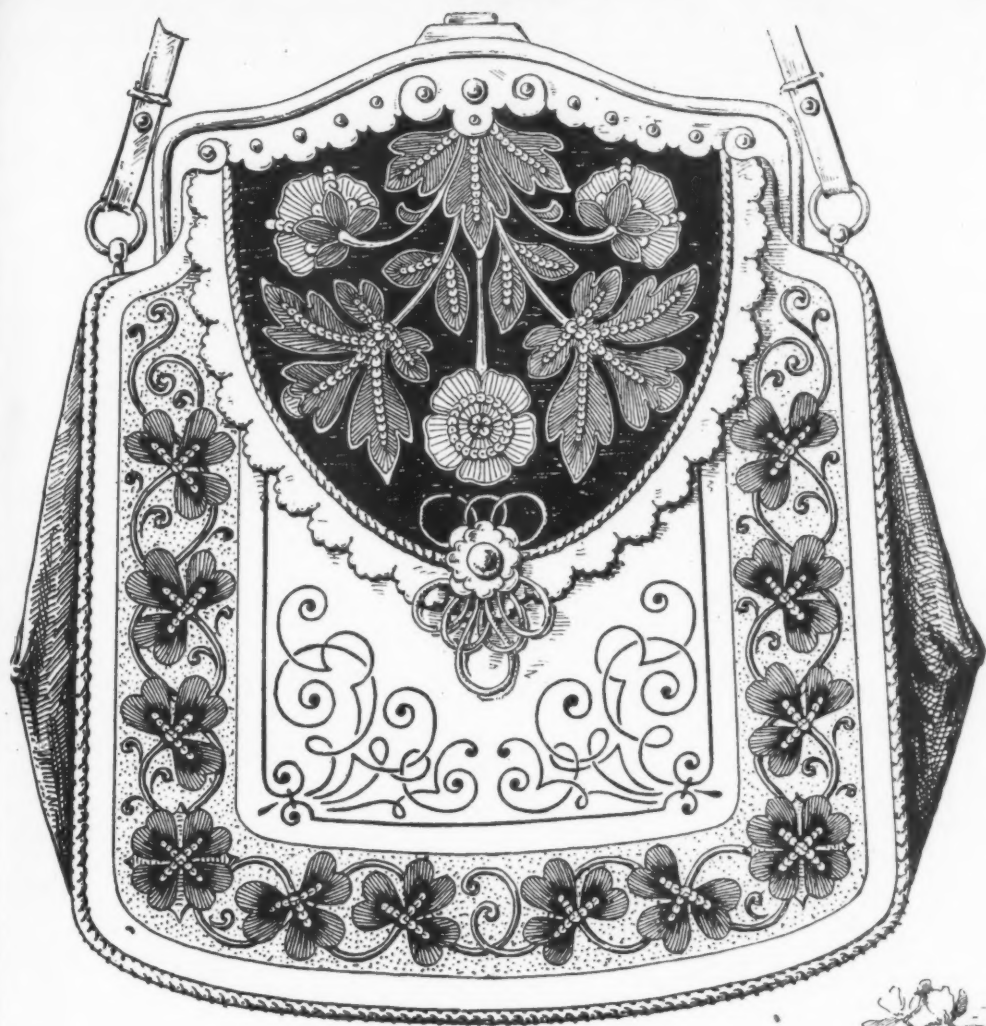
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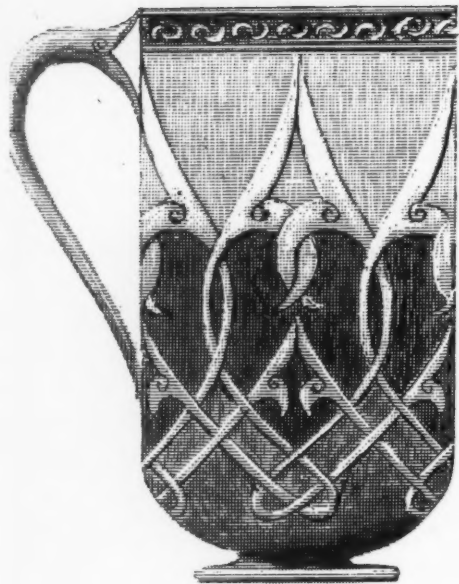
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Vol. 41. No. 2. July, 1899.

NO. 1945.—EMBROIDERED BAG.
NO. 1946.—DECORATION FOR A
CALENDAR OR MENU.
NO. 1947.—DECORATION FOR AN
EMBROIDERED CENTRE PIECE OR
TABLE CLOTH.
NO. 1948.—MONOGRAMS FOR EM-
BROIDERY.



Arthur E. Blackmore



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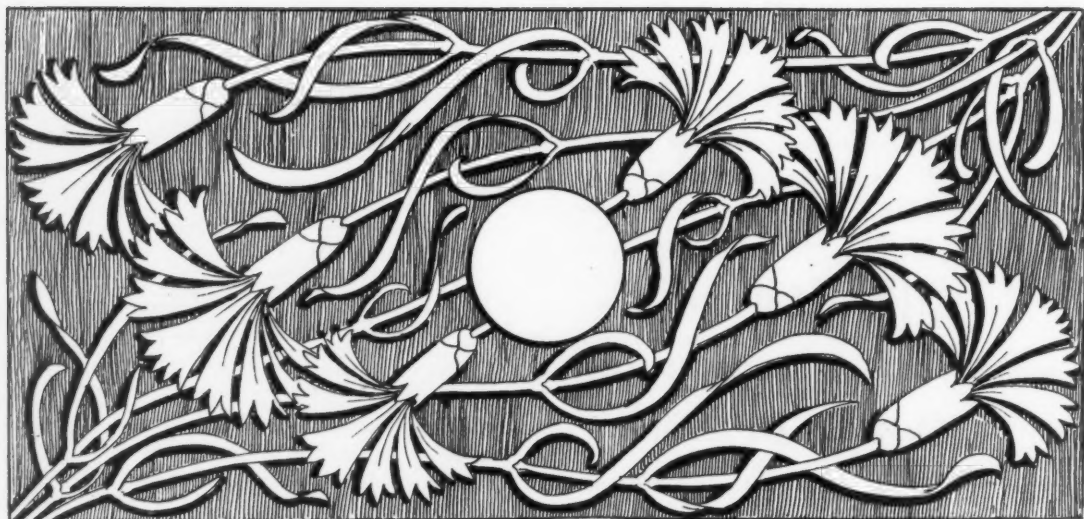
Vol. 41. No. 3. August, 1899.



NO. 1950.—ORIENTAL DECORATION FOR A CUP AND
SAUCER. By ARTHUR W. DAWSON.

NO. 1951.—BOX COVER FOR PYROGRAPHY.

NO. 1952.—ROSE DECORATION FOR A SOFA PILLOW.
By A. NUGENT.











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NO. 1953.—FIRST PART OF A DECORATIVE ALPHABET.



NO. 1954.—DECORATION FOR A BOX TOP IN TARSIA. By RICHARD WELLS. (See article in the body of the magazine.)

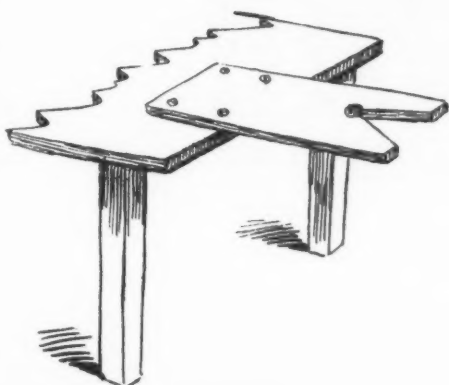
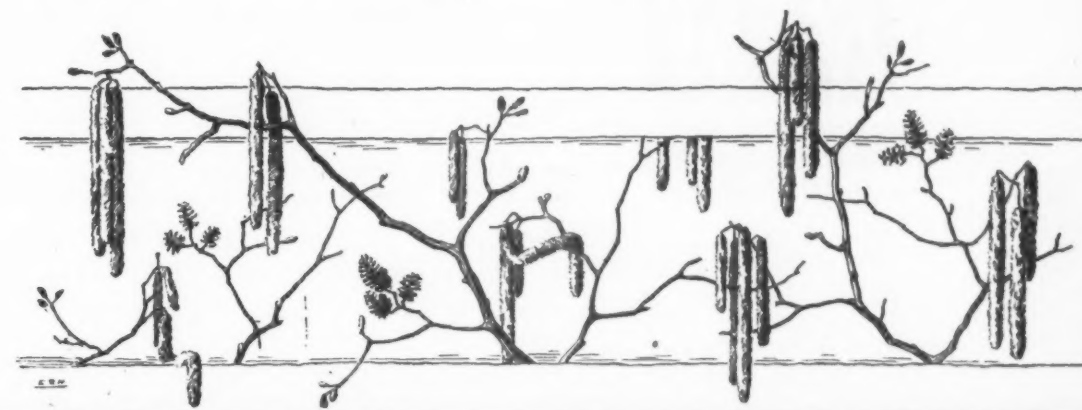
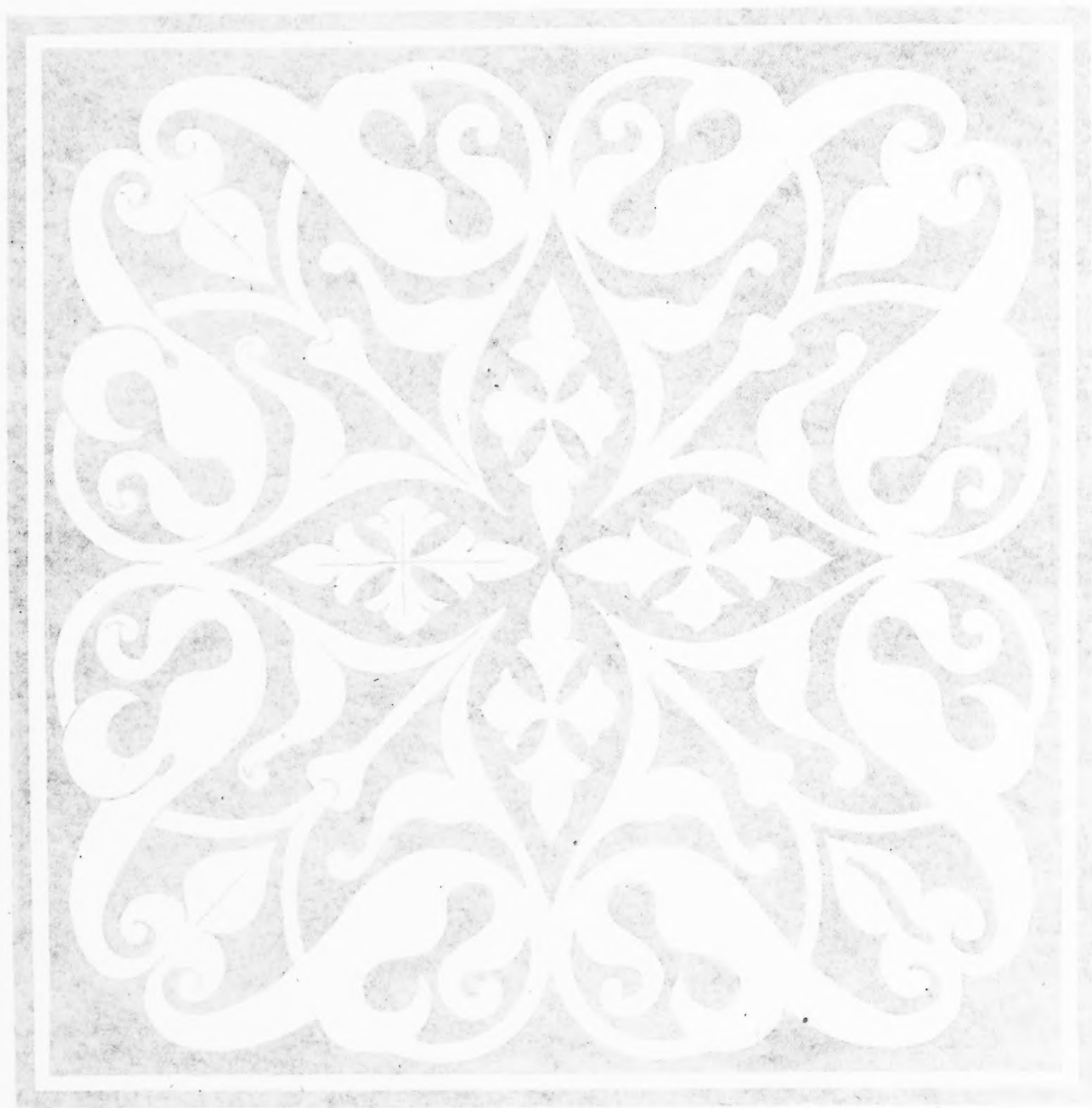


TABLE FOR TARSIA WORK.





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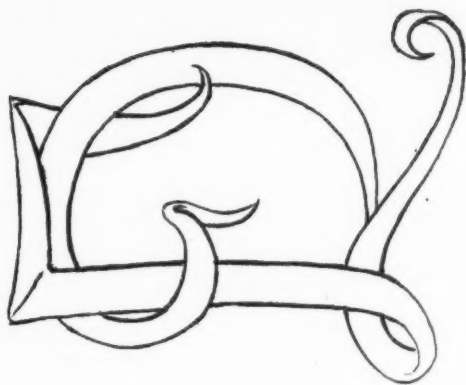
NO. 1949.—DECORATION FOR A PORTFOLIO COVER OR A TABLE SCREEN. By L. BURGER.

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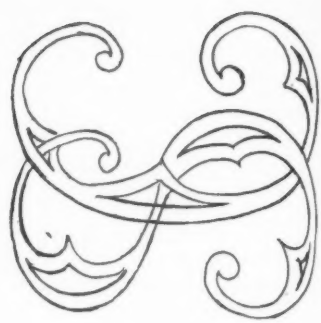
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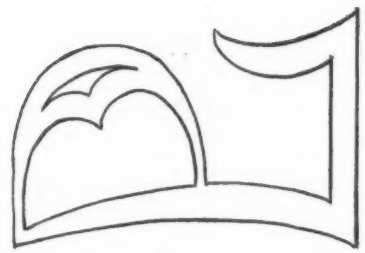
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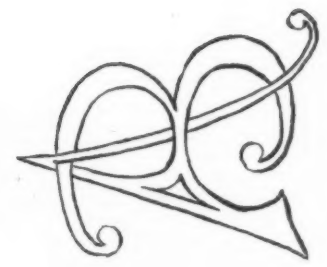
NO. 1957.—CUPID PANEL FOR A SCREEN. FOR TAPESTRY PAINTING, PYROGRAPHY OR EMBROIDERY.



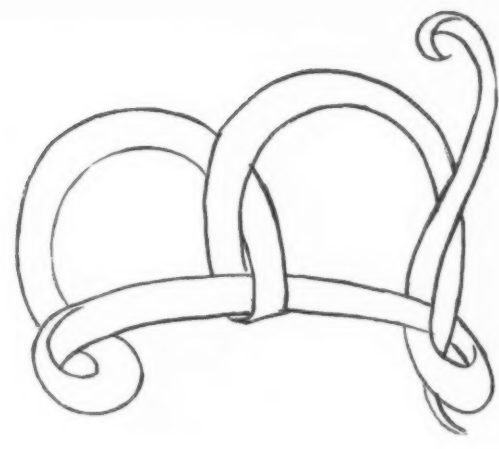
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NO. 1958.—MONOGRAMS FOR EMBROIDERY.



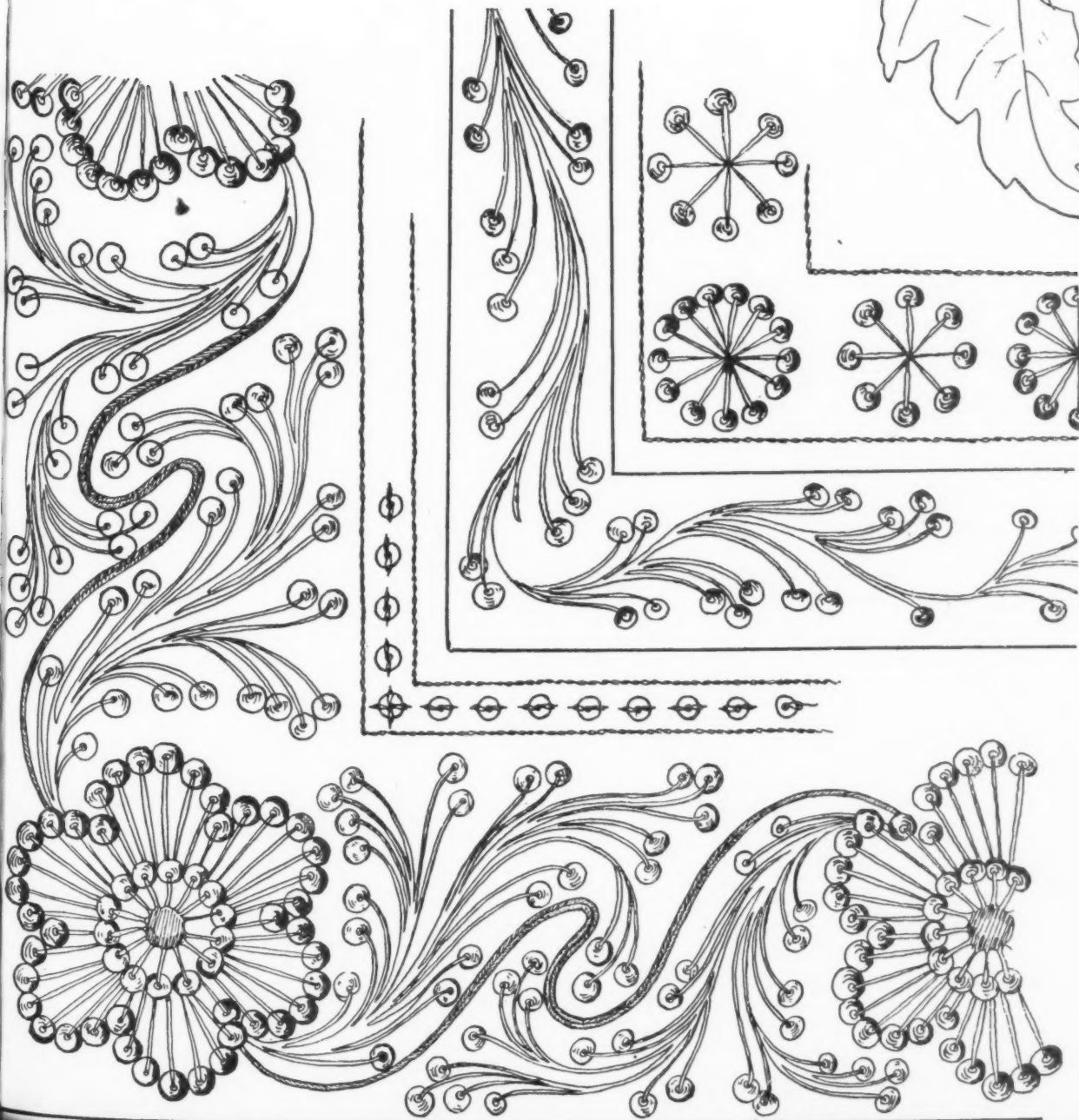
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The Art of Working Designs





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Working Designs.

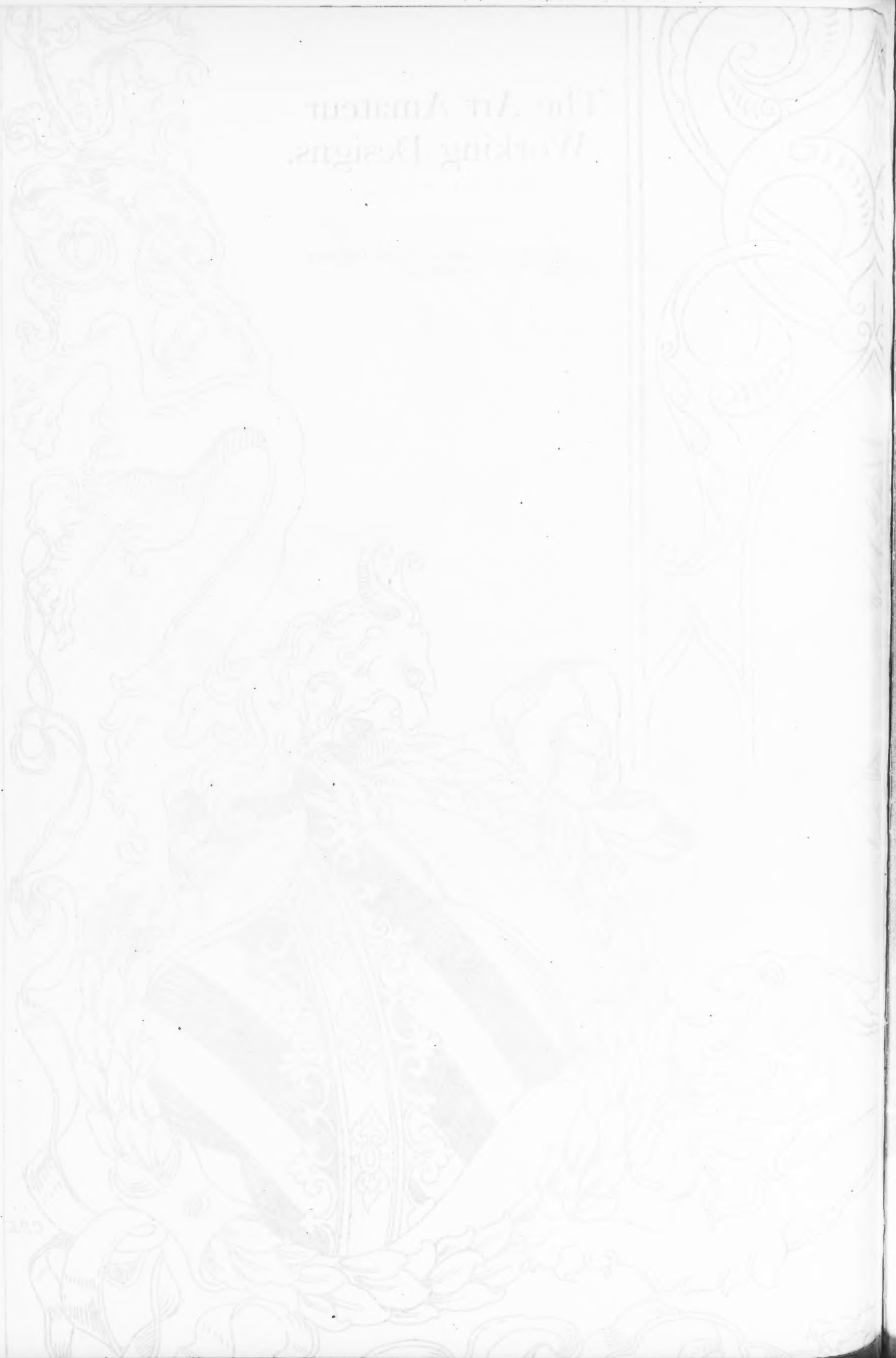
Vol. 41. No. 4. September, 1899.

NO. 1955.—DECORATION FOR AN
EMBROIDERED HANDKERCHIEF CASE.

NO. 1956.—SPANGLE DECORATION
FOR A CUSHION.

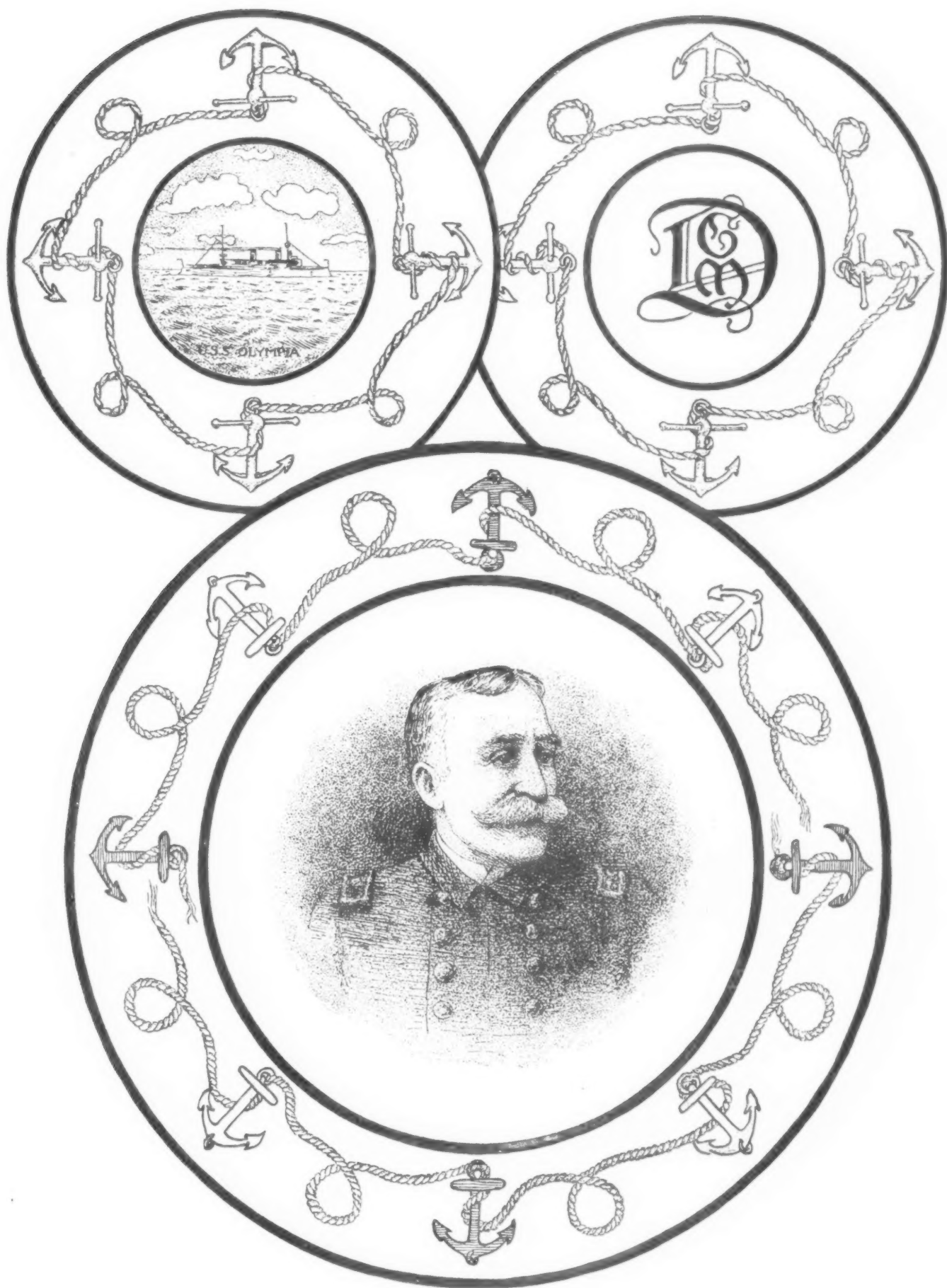
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Working Designs





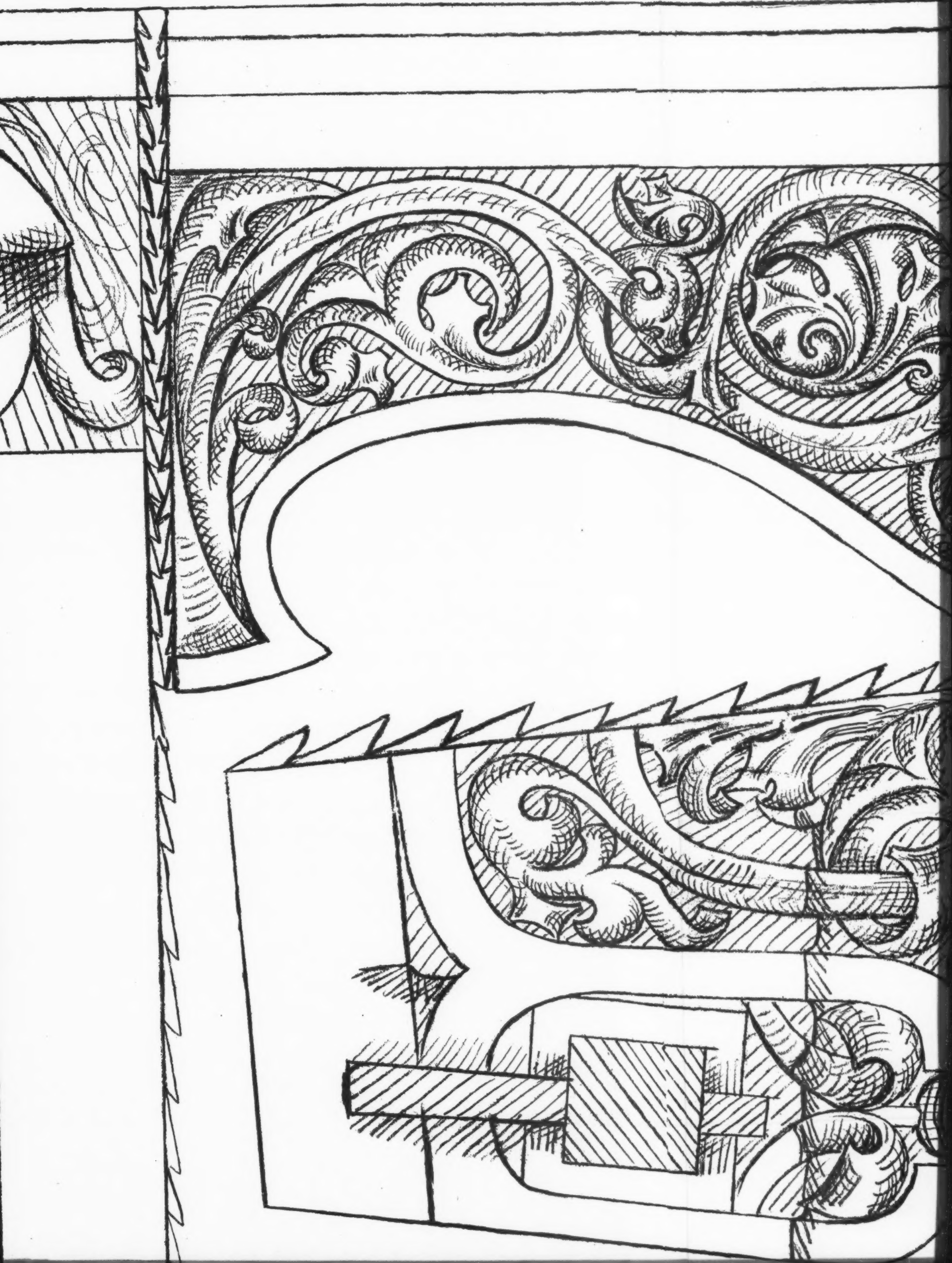
Math. Schlesinger



NAVAL DECORATIONS FOR CHINA. BY ERNEST KNAUFFT.







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ateur Working Designs.

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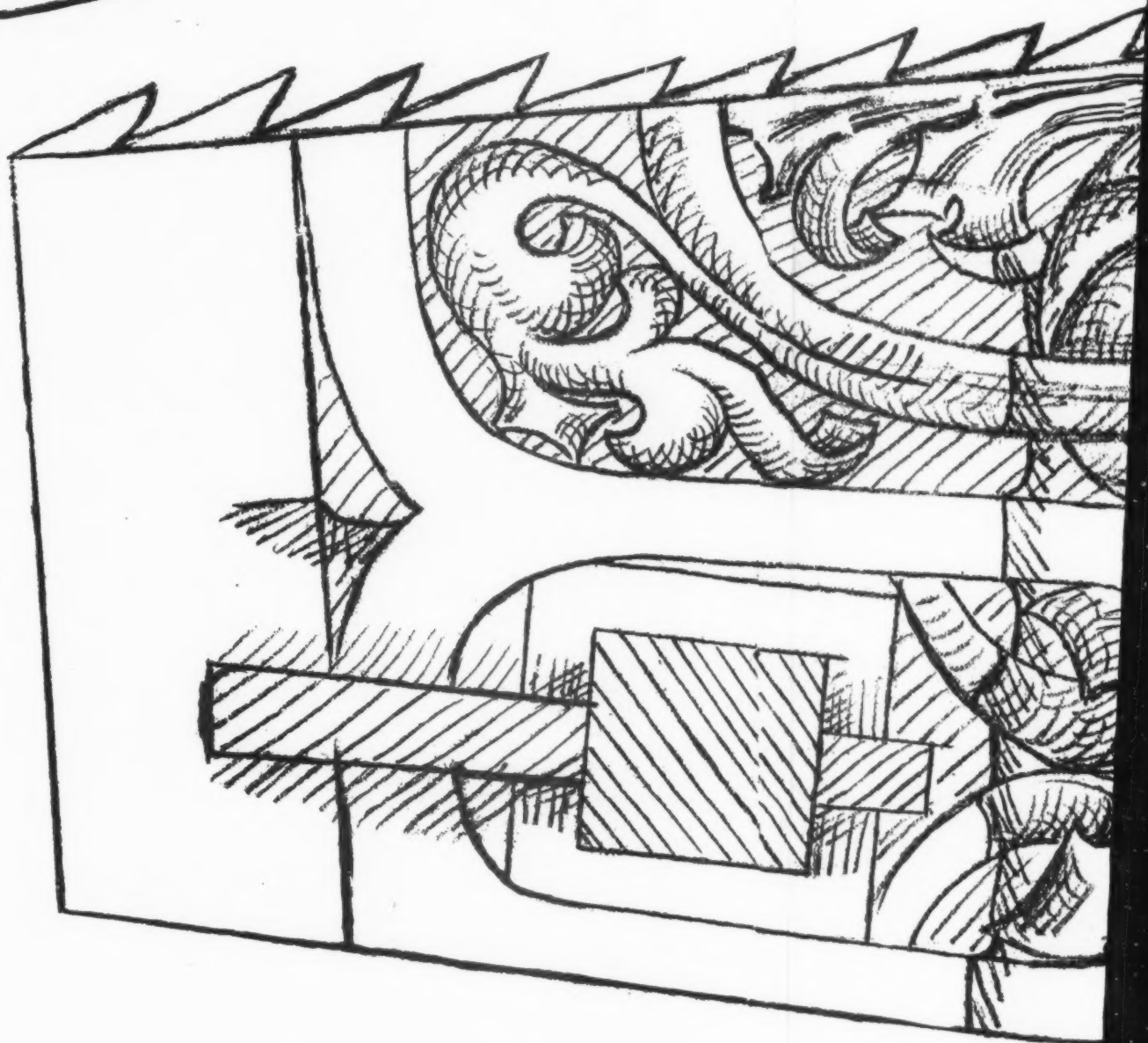
HALF SECTION OF THE SIDE PIECES OF THE CARVED STOOL.



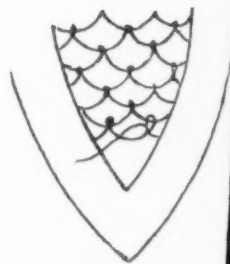
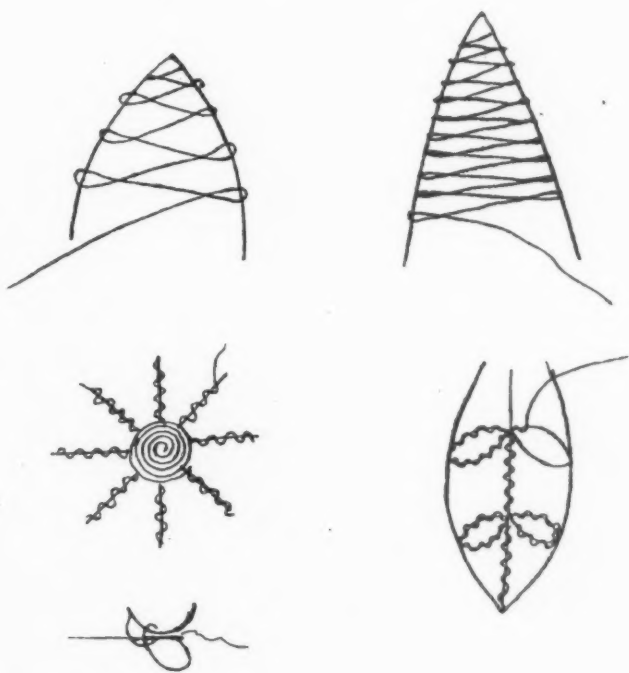
QUARTER SECTION OF THE TOP OF THE CA



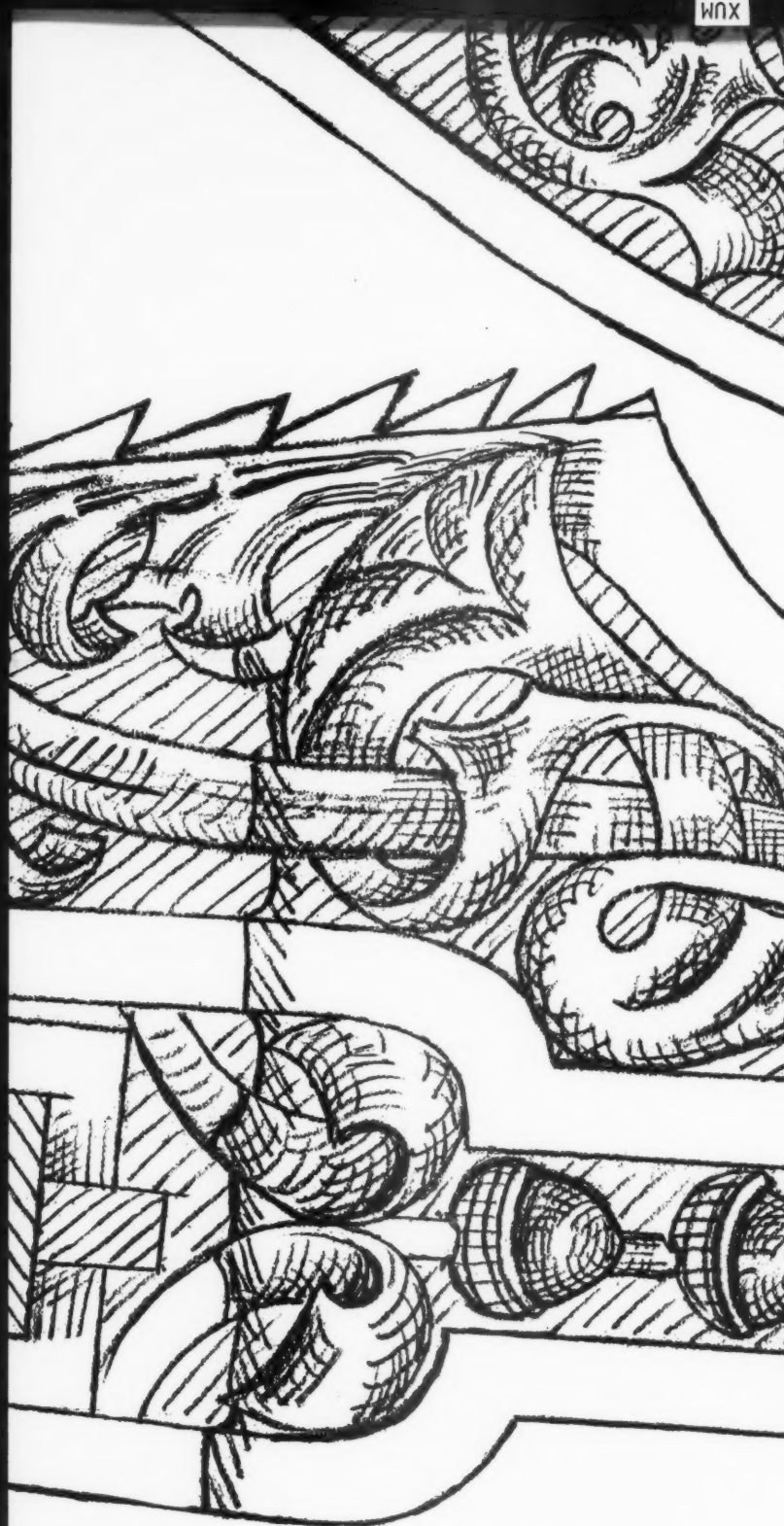
OF THE CARVED STOOL.



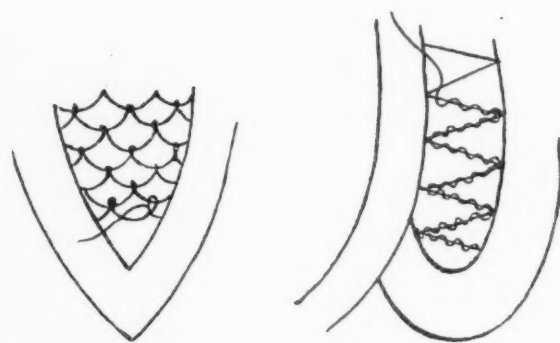
HALF SECTION OF THE END PIE



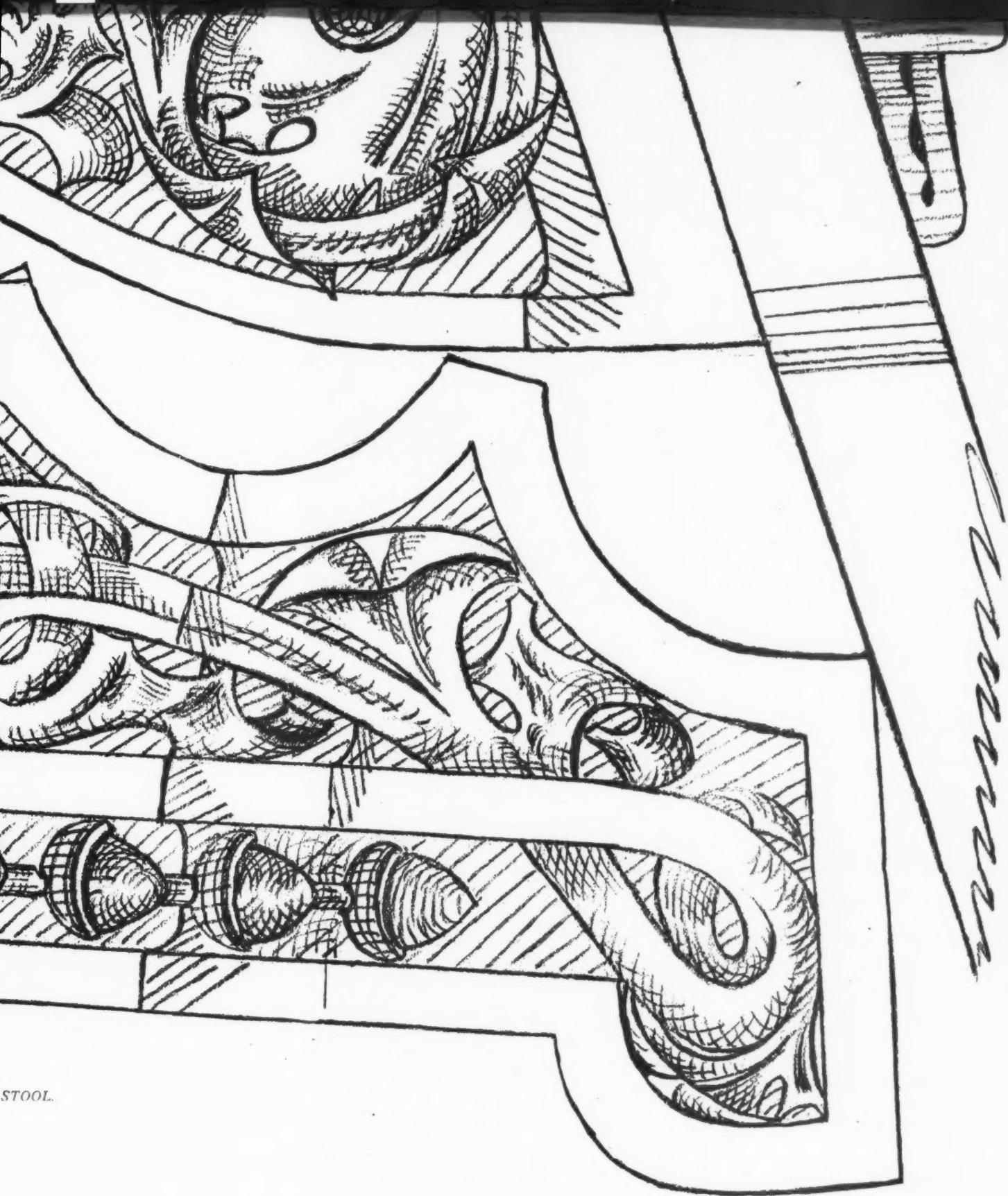
STITCHES USED IN M
(See the article by H. P. Ho



LF SECTION OF THE END PIECES OF THE CARVED STOOL.

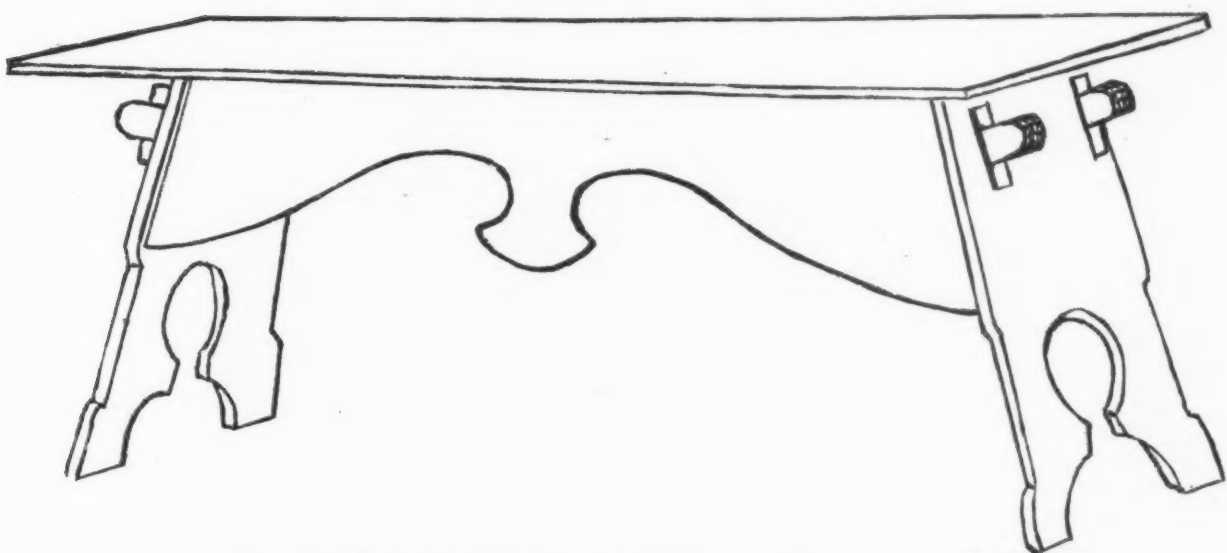


STITCHES USED IN MAKING RENAISSANCE LACE.
(See the article by H. P. Hopkins in the body of the magazine.)



HALF SECTION OF THE

STOOL.



CE.
(e.)

NO. 1964.—DIAGRAM OF THE GOTHIC STOOL. BY KARL VON RYDINGSVARD.
(See article, "Progressive Wood-Carving," in the body of the magazine.)

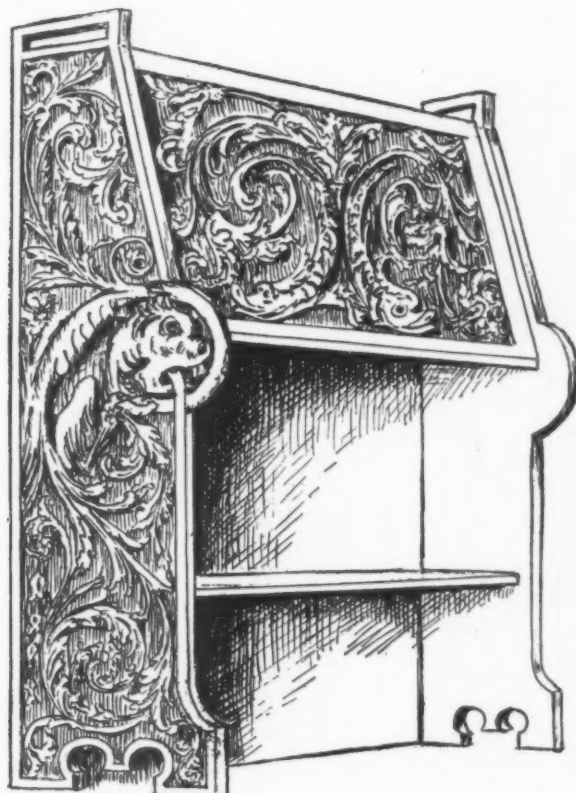




NO. 1989.—HALF SECTION OF THE FRONT OF THE CARVED DESK. (RENAISSANCE DECORATION.)

ur Working Designs.

No. 2, January, 1900.



COMPLETE VIEW OF THE CARVED DESK. By KARL VON RYDINGSVÄRD. Half Section of the front is given herewith. That for the sides was given in the December issue.



NO. 1970.—DECORATIVE INITIALS FOR EMBROIDERY OR CHINA PAINTING.

Working Designs

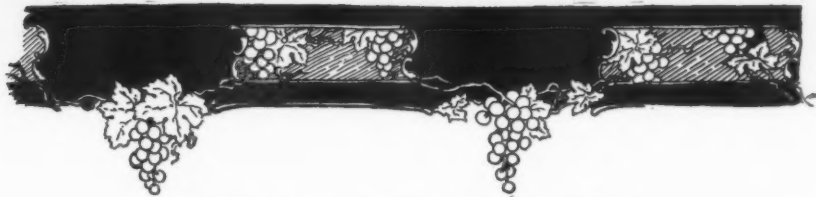
Frank Russell Green A.N.A.



IN THIS SERIES
WE FIND DECORATIVE ARTISTS FOR THE FUTURE

Frank Russell Green A.N.A.





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DECORATION FOR THE INSIDE OF THE PUNCH BOWL.



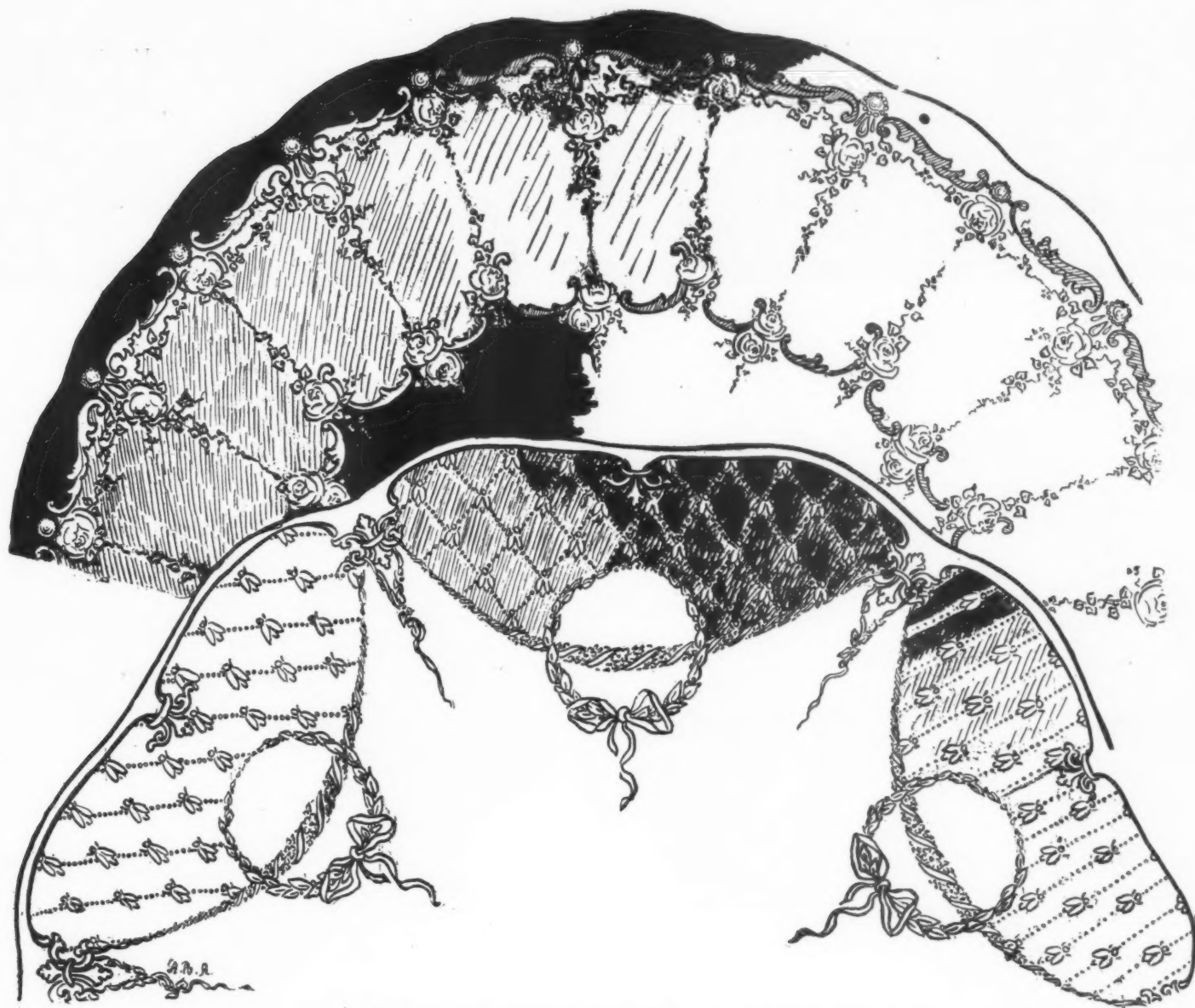
NO. 1971.—DECORATION FOR A PUNCH BOWL. By ADELAIDE ALSOP-ROBINEAU.





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NO. 1966-67.—DECORATIONS FOR PLATES. By ADELAIDE ALSOP-ROBINEAU.

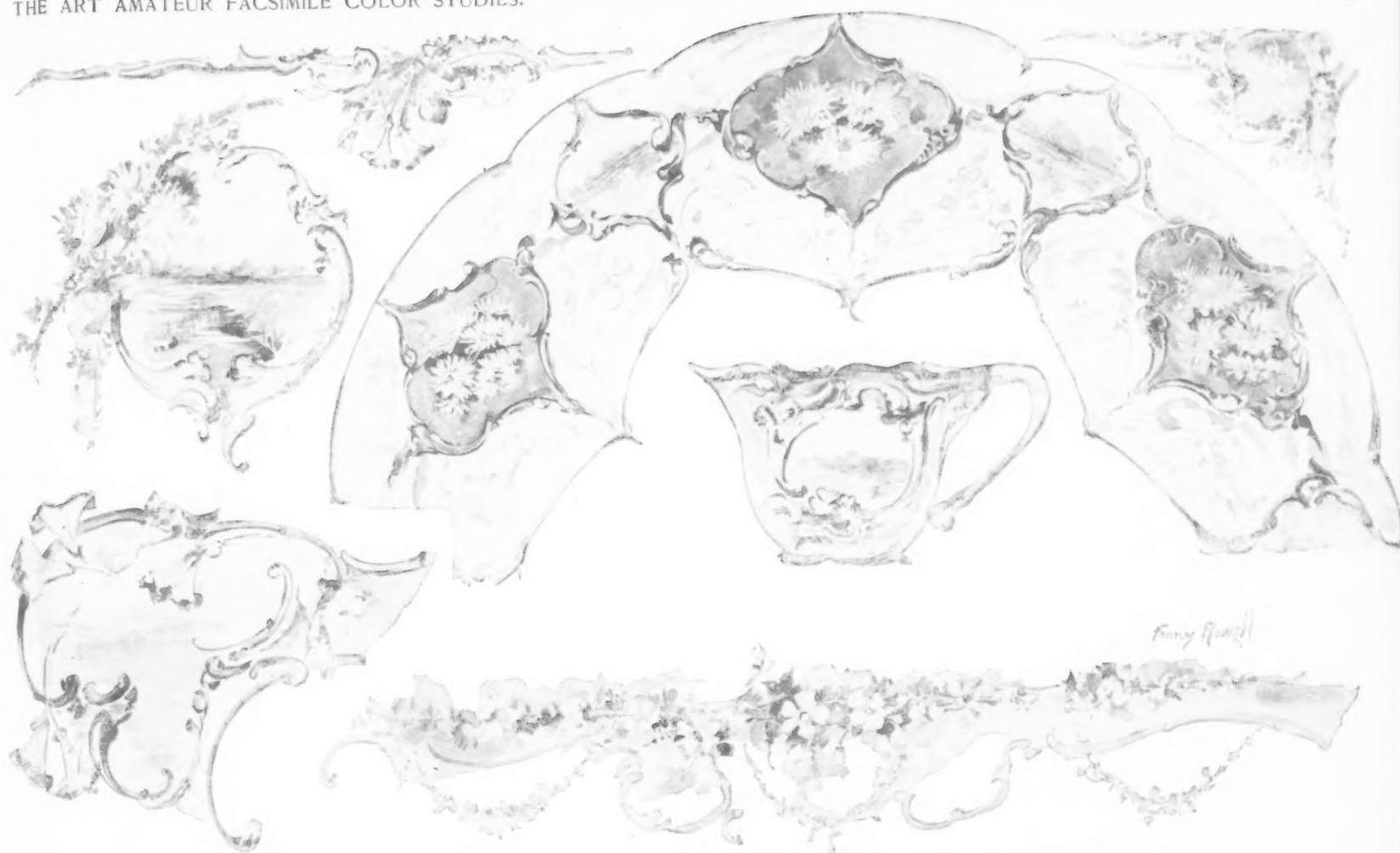


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THE ART





DECORATION FOR A CUP, SAUCER AND PLATE, CARTOUCHES AND BORDER, BY FANNY ROWELL.



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NO. 1974.—CUPID DECORATION FOR A TABLE TOP. By GEORGE C. HAITE.
FOR PYROGRAPHY OR MINERAL PAINTING.





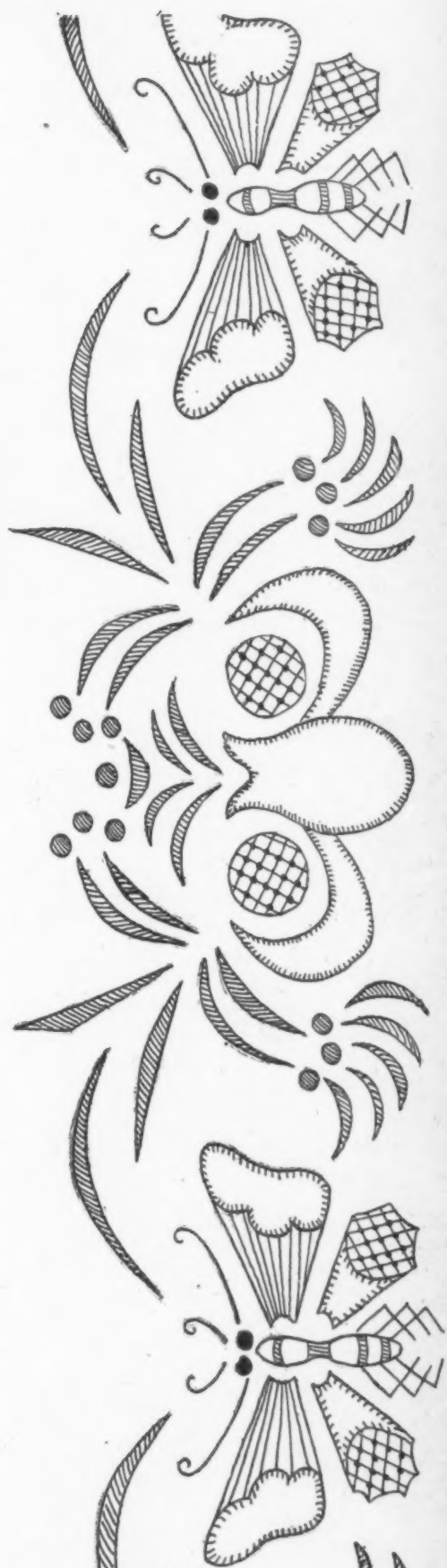
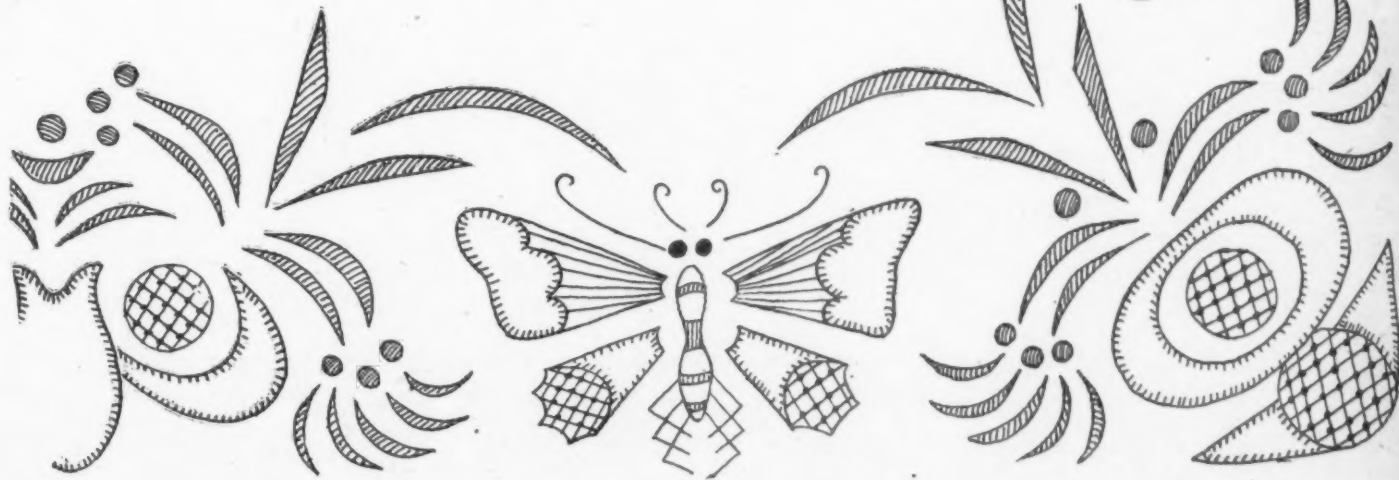
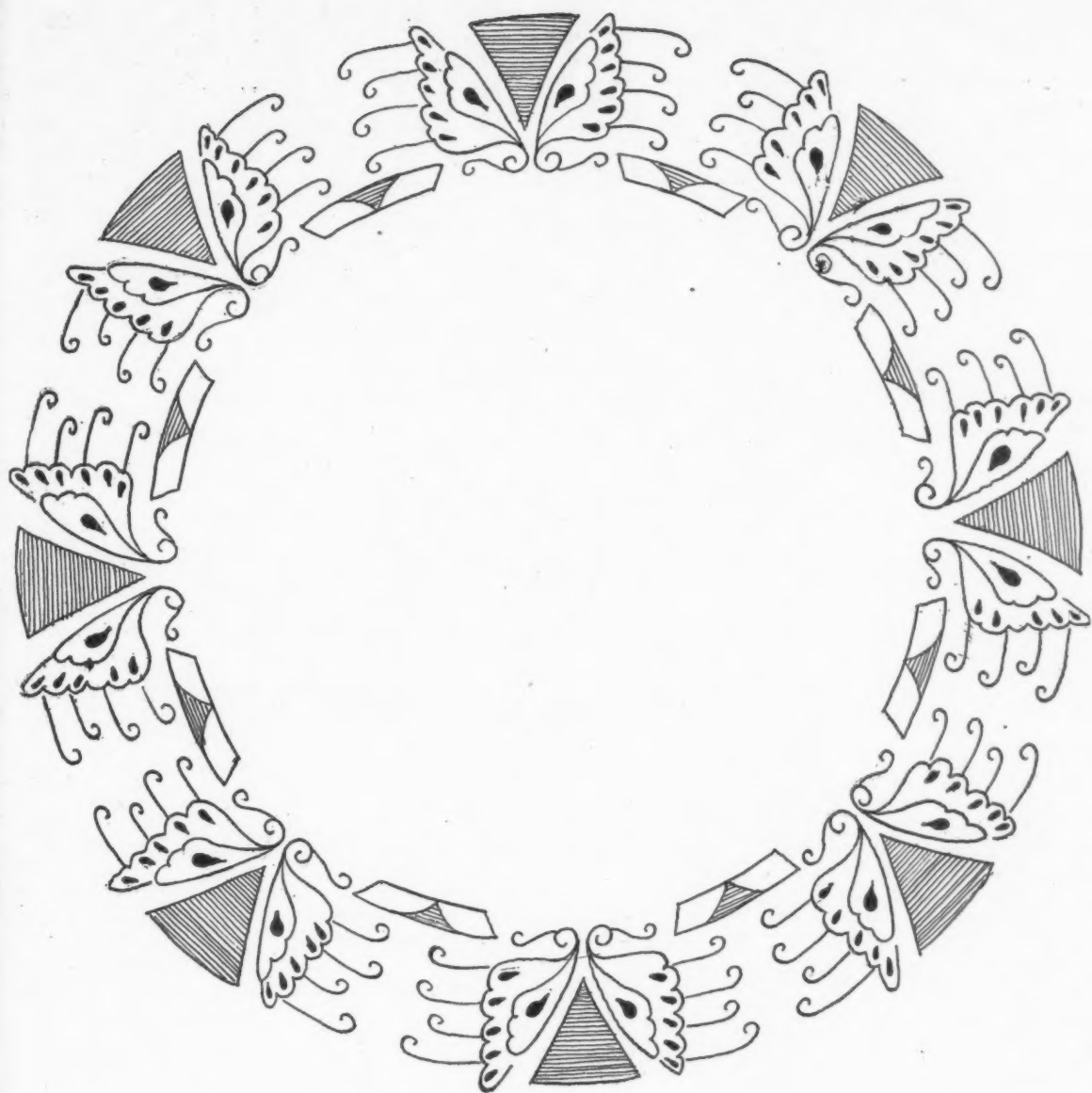


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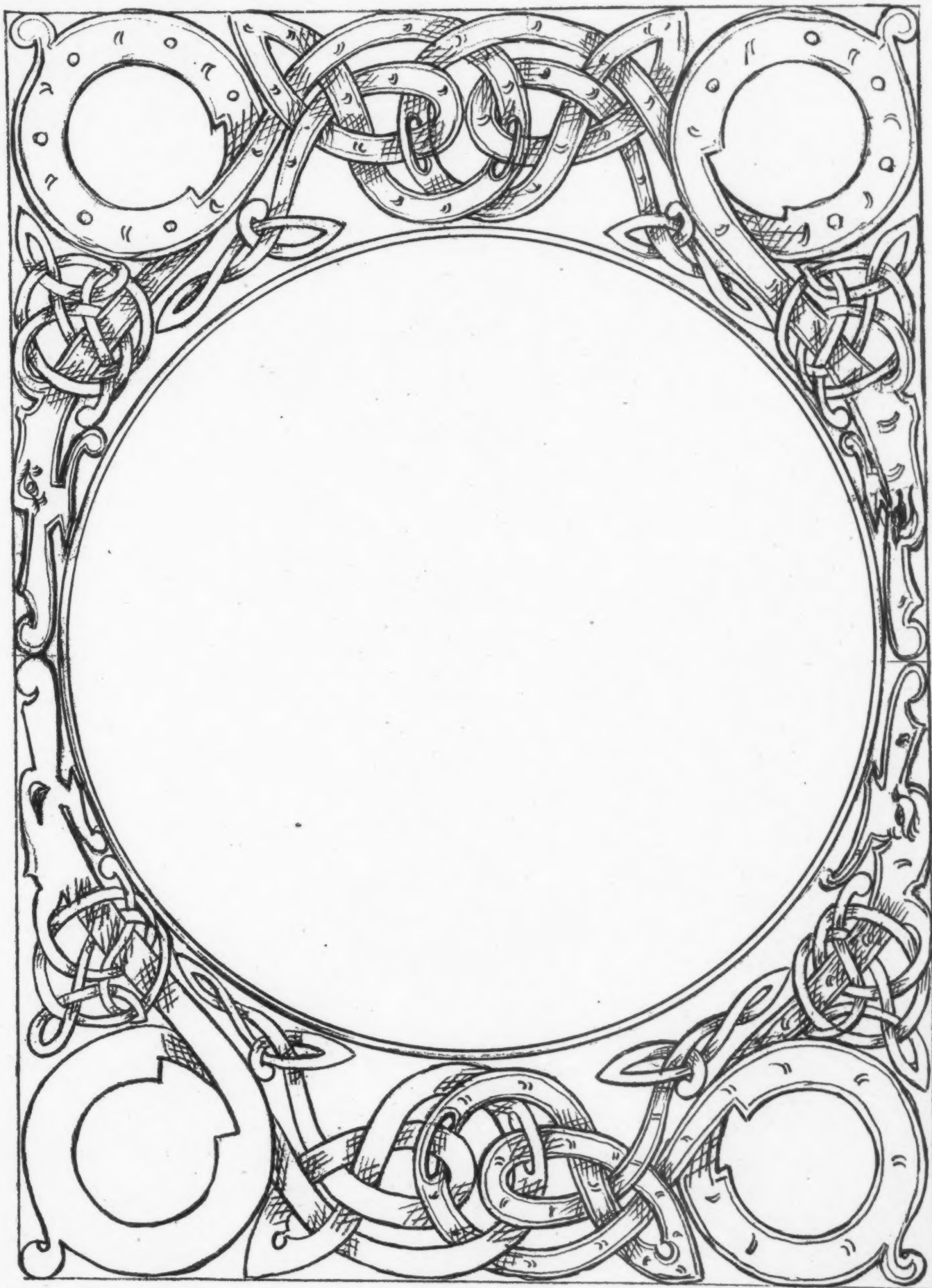
NO. 1975.—BUTTERFLY DECORATION FOR AN
EMBROIDERED CENTRE-PIECE. By ANNIE L. KEAN.

NO. 1976.—BUTTERFLY DECORATION FOR A
ROUND DOLLY. By ANNIE L. KEAN.



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NO. 1973.—NORSE DESIGN FOR A PORTFOLIO COVER. By KARL VON RYDINGSVÄRD.

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NO. 1978.—DECORATION FOR A CHAIR-BACK IN WOOD CARVING. BY RICHARD WELLS.





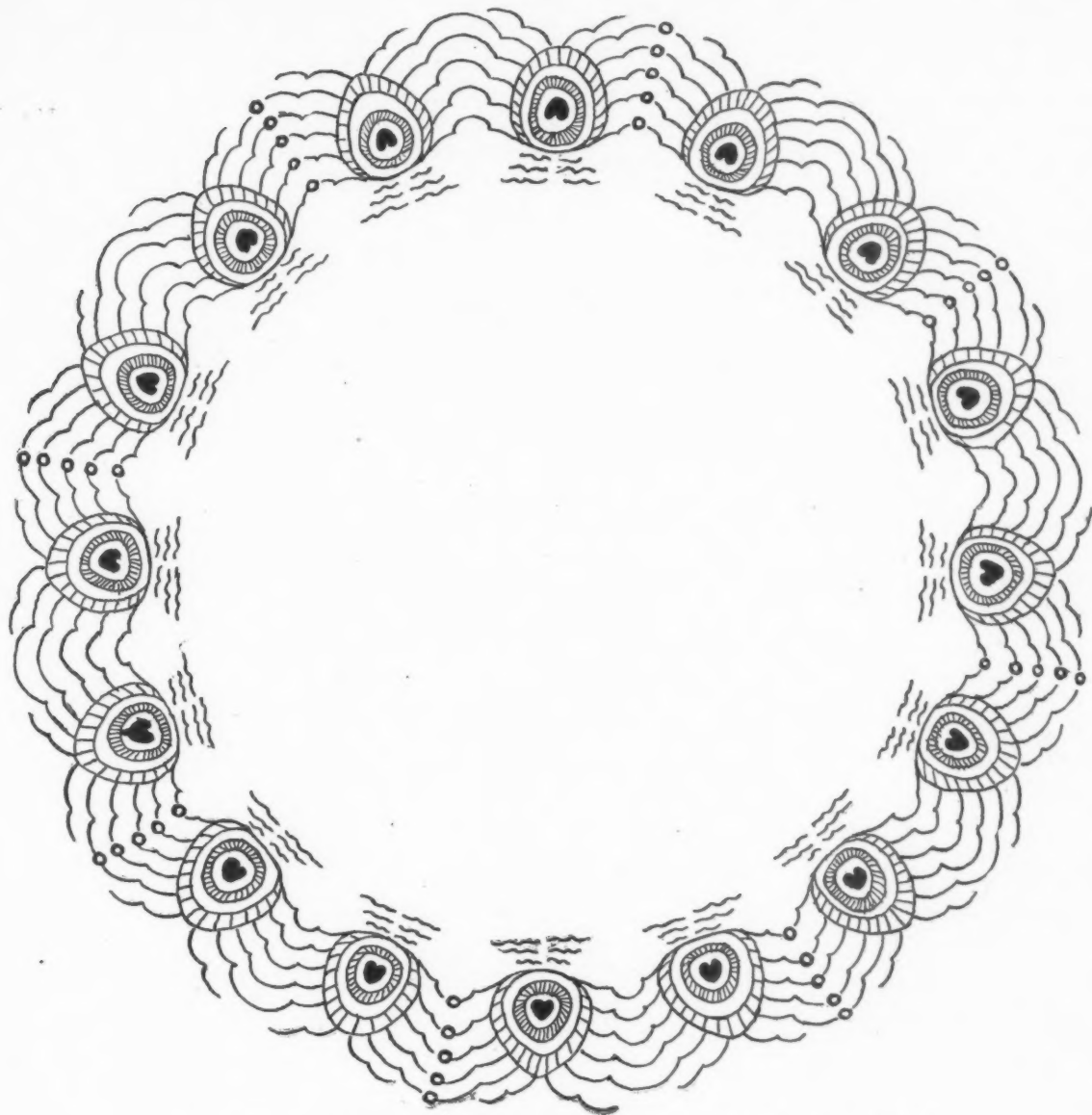
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DAVID CLARK

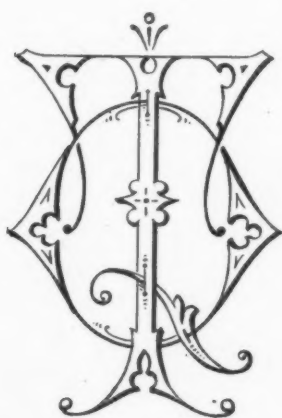
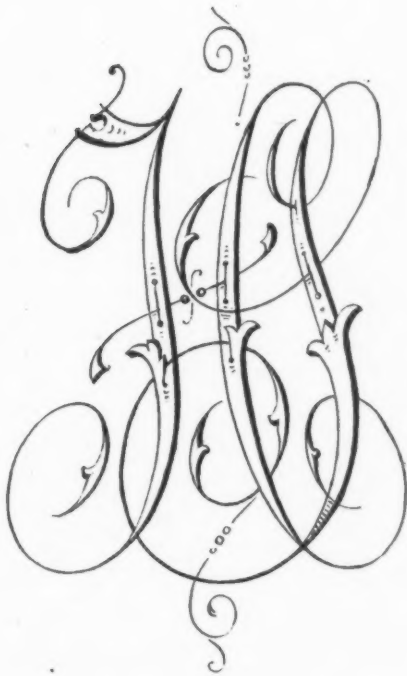
IN "GLOSSOM TIME"

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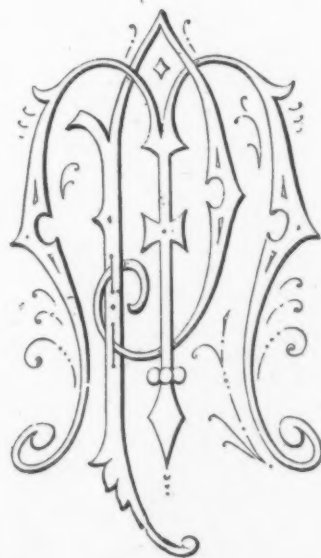


NO. 1979.—DECORATION FOR AN EMBROIDERED DOILY. By ANNIE L. KEAN.



NOS. 1980-81.—BONBONNIÈRE DECORATION FOR MINERAL PAINTING.

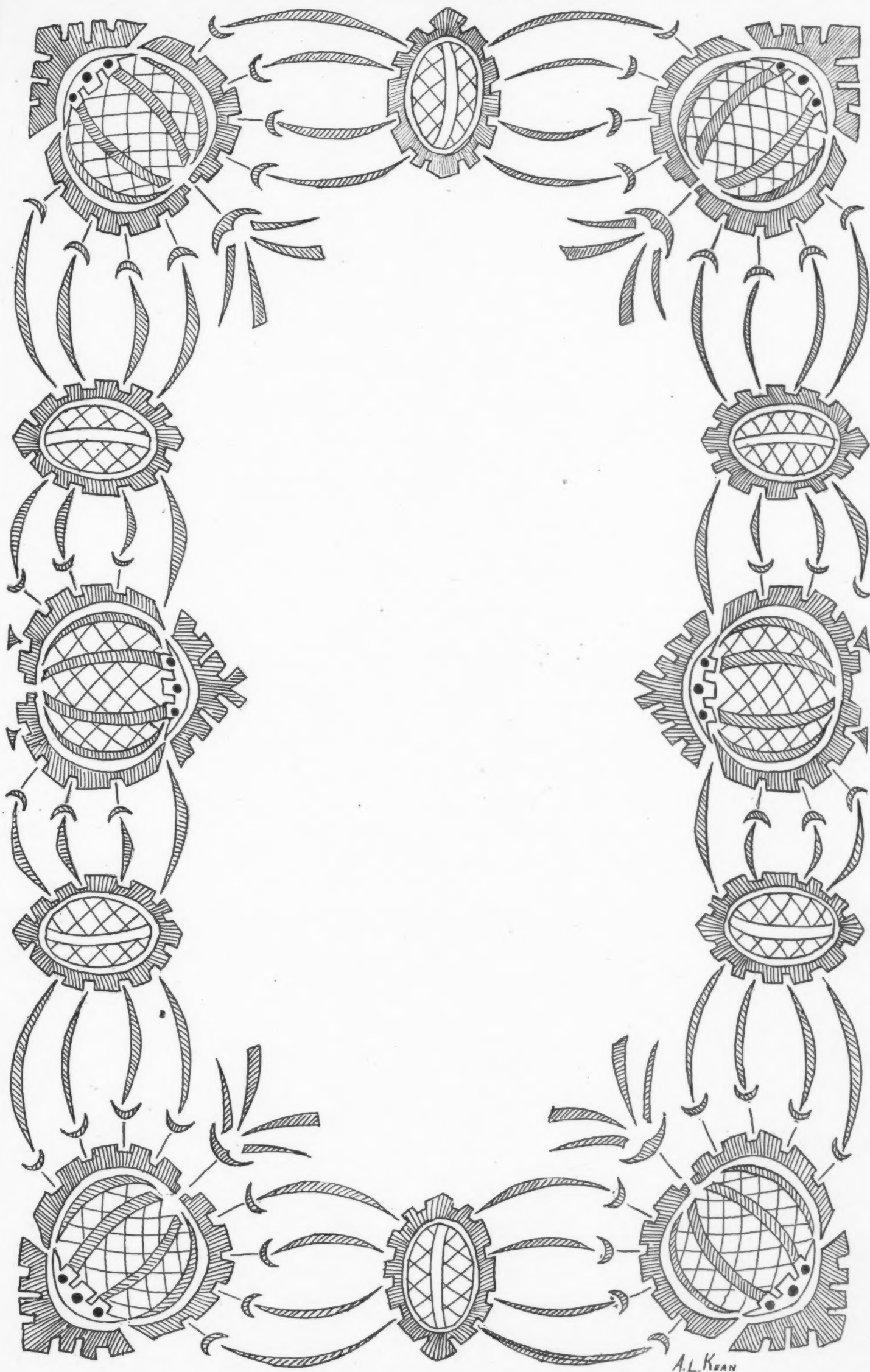
NOS. 1982, 1983, 1984.—MONOGRAMS FOR EMBROIDERY OR CHINA DECORATION.





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NO. 1977.—DECORATION FOR A CENTRE-PIECE IN EMBROIDERY. By ANNIE L. KEAN.



ART. AMATEUR FACILITARE LUDOK STUDIOS

Portrait of a young woman by Hans Memling, 15th century. Oil on panel. Collection of the Louvre, Paris.



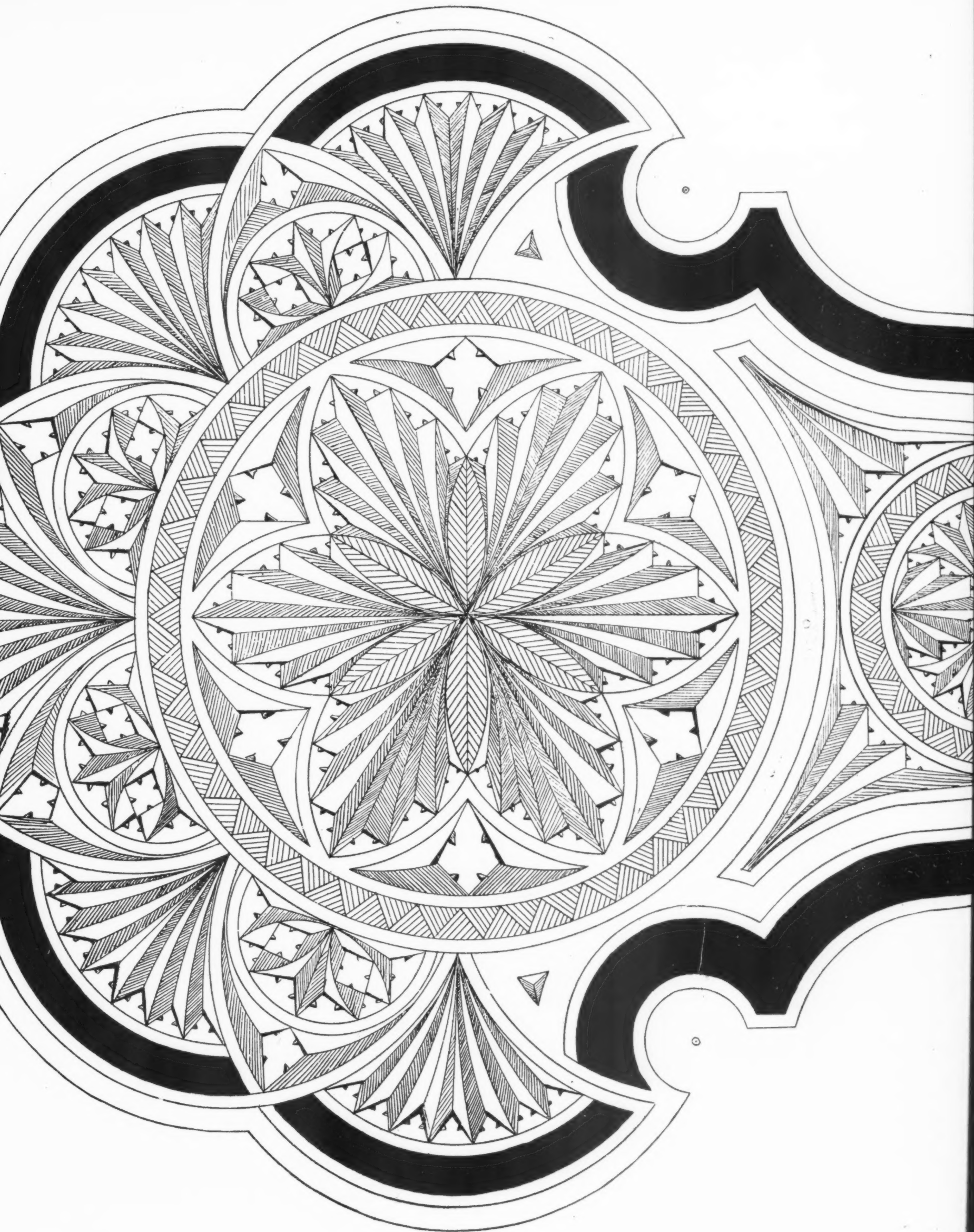
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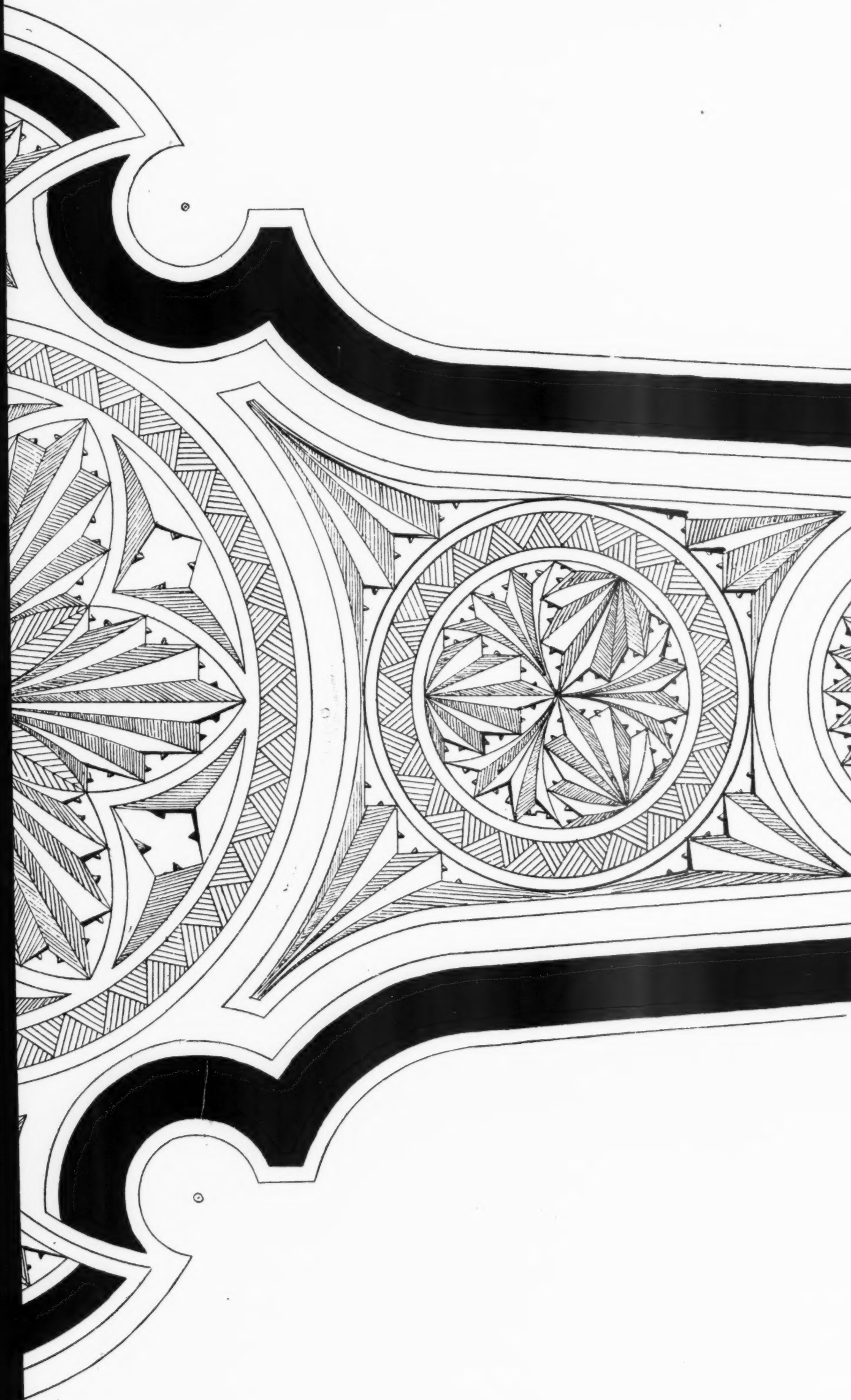
J.M.W. Turner
1844

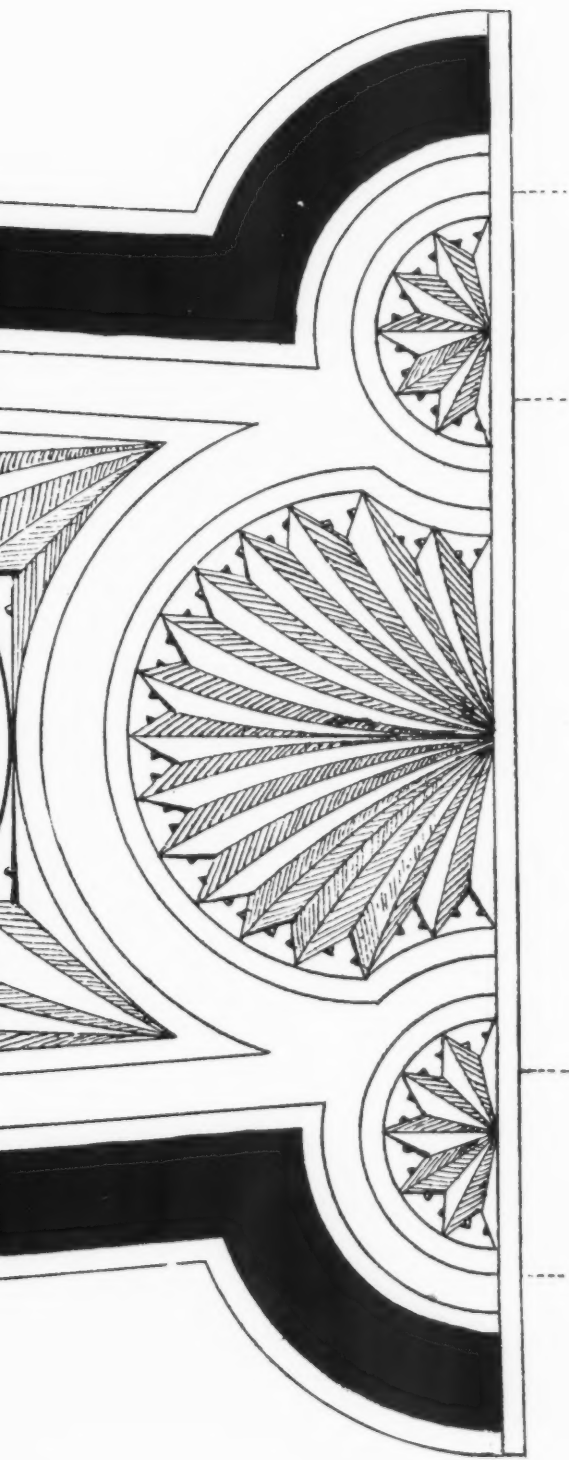
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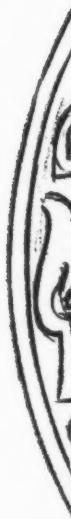






NO. 1987.—CHAIR BACK. FOR CHIP CARVING AND PYROGRAPHY.

The



NO. 1988.



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NO. 1988.—NORSE DECORATION FOR A BOX TOP. FOR PYROGRAPHY OR WOOD CARVING. By KARL VON RYDINGSVÄRD.





ATION FOR A BOX TOP. FOR PYROGRAPHY OR WOOD CARVING. By KARL VON RYDINGSVÄRD.



NO. 1985.—DÉCO



NO. 1986.—CONVENTIONAL BO

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NO. 1985.—DÉCORATION FOR A CUP AND SAUCER. By ADELAIDE ALSOP ROBINEAU.



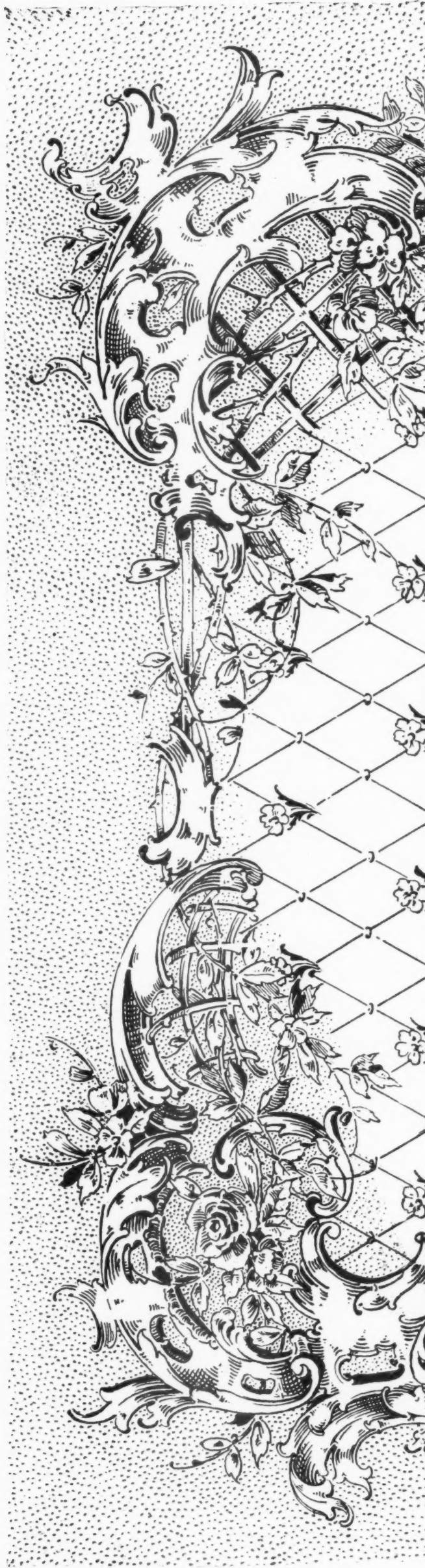
CONVENTIONAL BORDER FOR EMBROIDERY FOR A PORTIÈRE OR TABLE COVER.

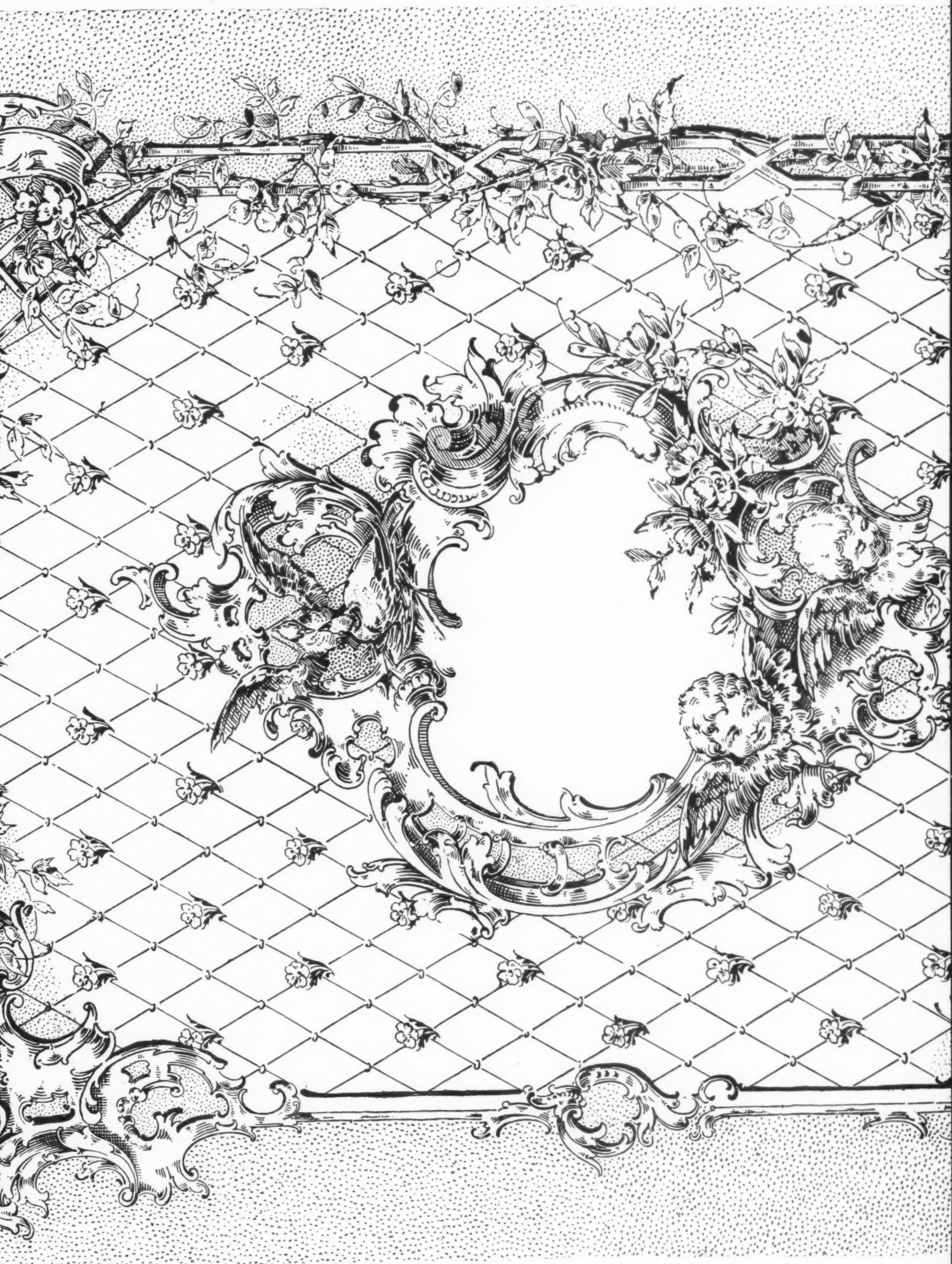


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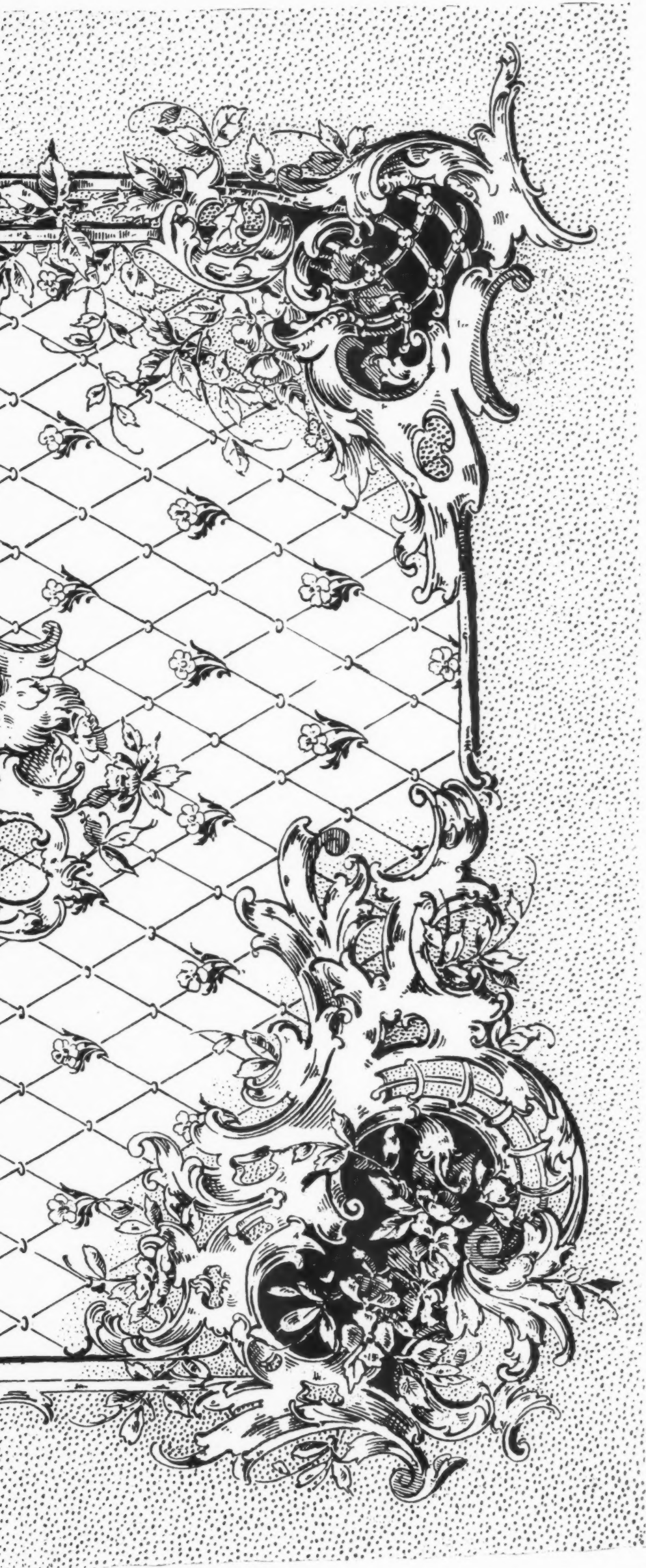
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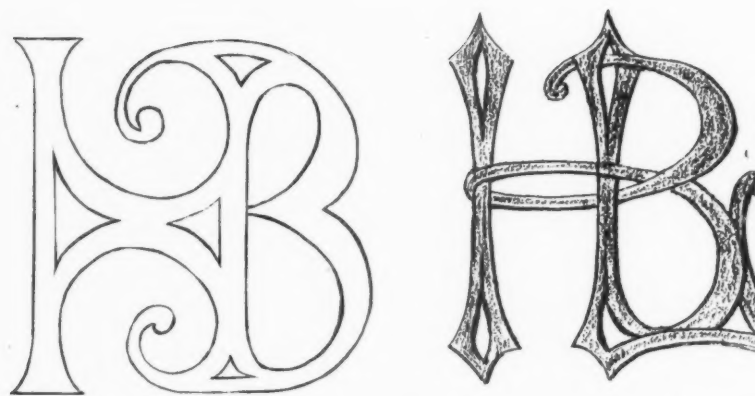






NO. 1991.—PYROGRAPHY DECORATION FOR A WOODEN TRAY. ALSO SUITABLE FOR A PAINTED SCREEN.

(See article on "How to Paint on Silk and Satin," given in this issue.)

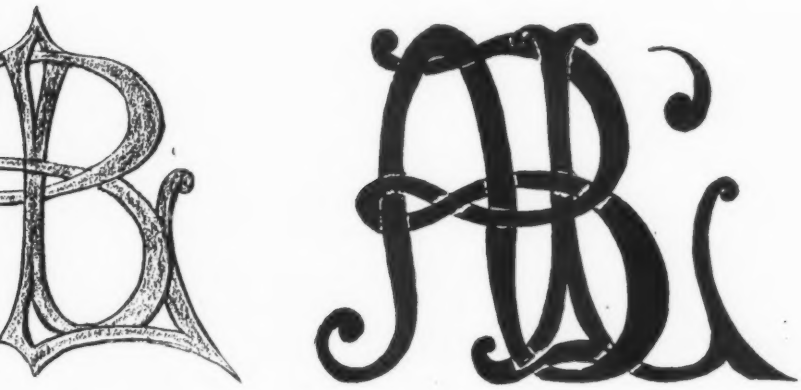


NO. 1992.—MONOGRAMS FOR EMBROIDERY



eur Working Designs.

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AMS FOR EMBROIDERY OR LEATHER WORK.

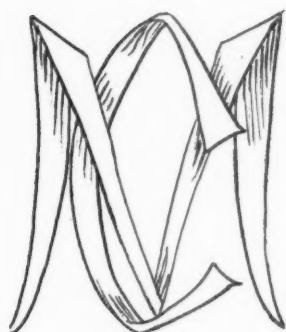
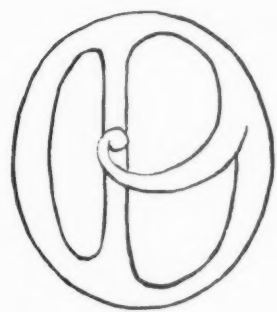


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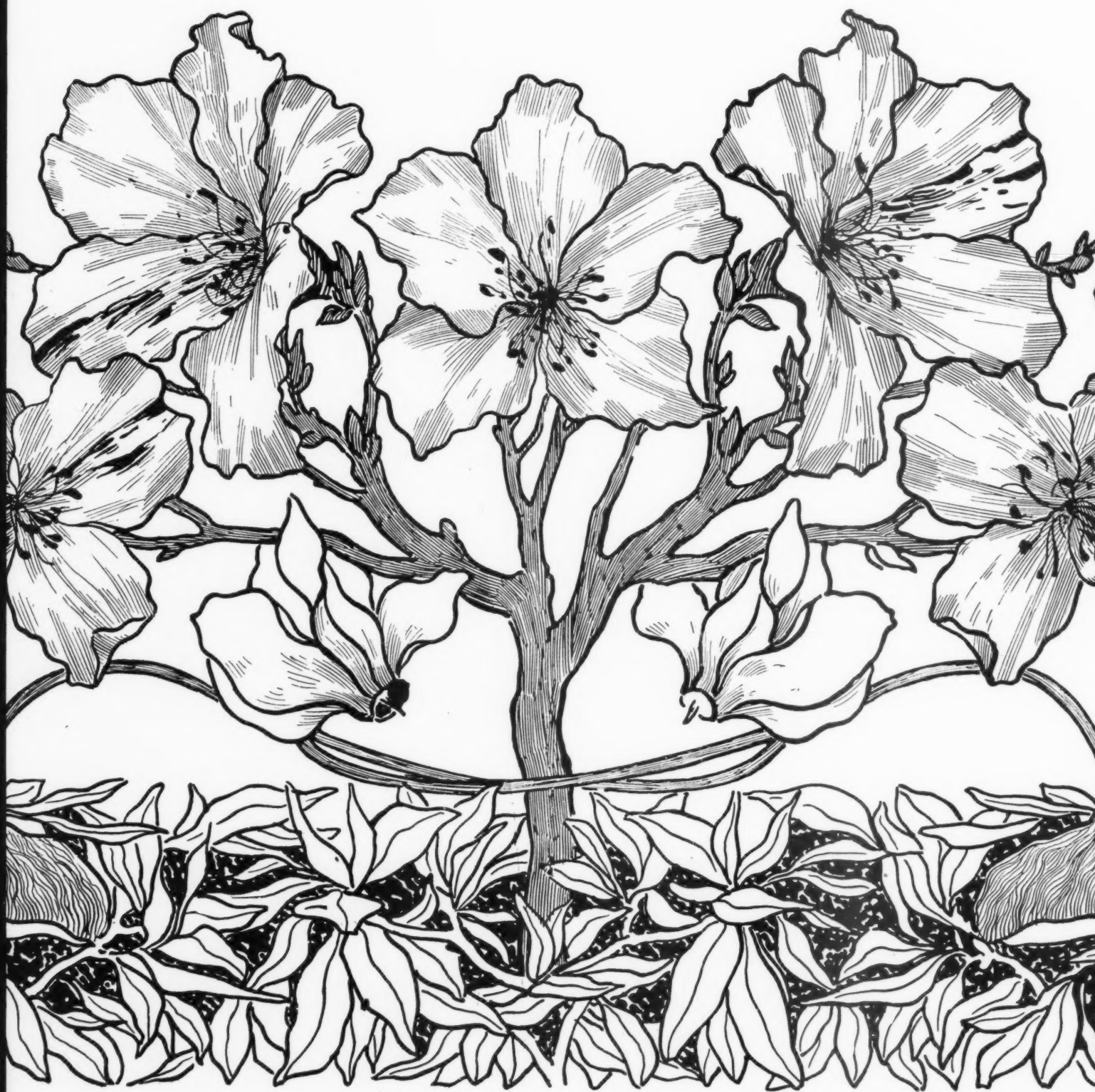
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LEATHER WORK.



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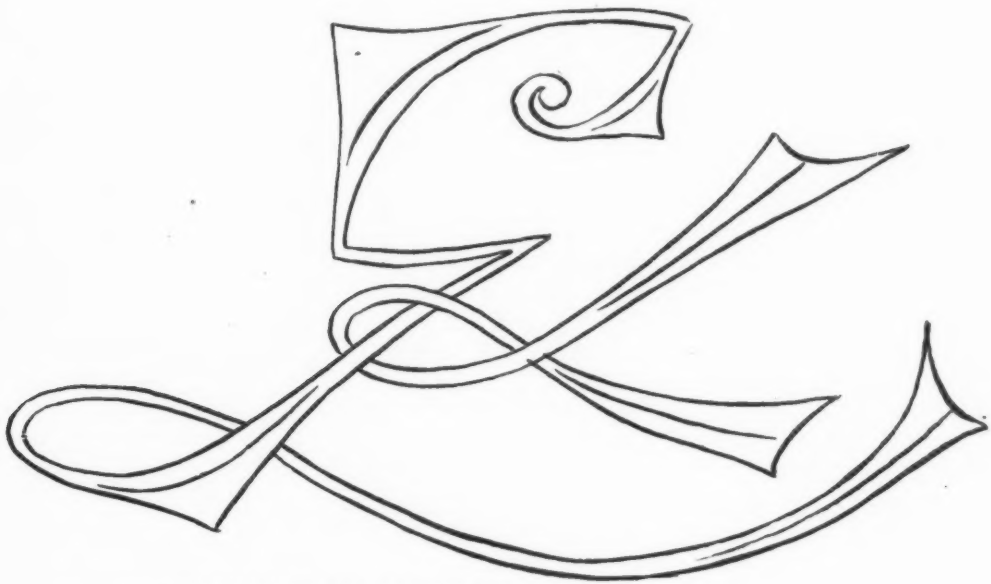
NO. 1990.—CYCLAMEN DECORATION FOR EMBROIDERY.

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NO. 1989.—MONOGRAMS FOR EMBROIDERY.



ORATION FOR EMBROIDERY. FOR A PORTIÈRE OR BUREAU SCARF.